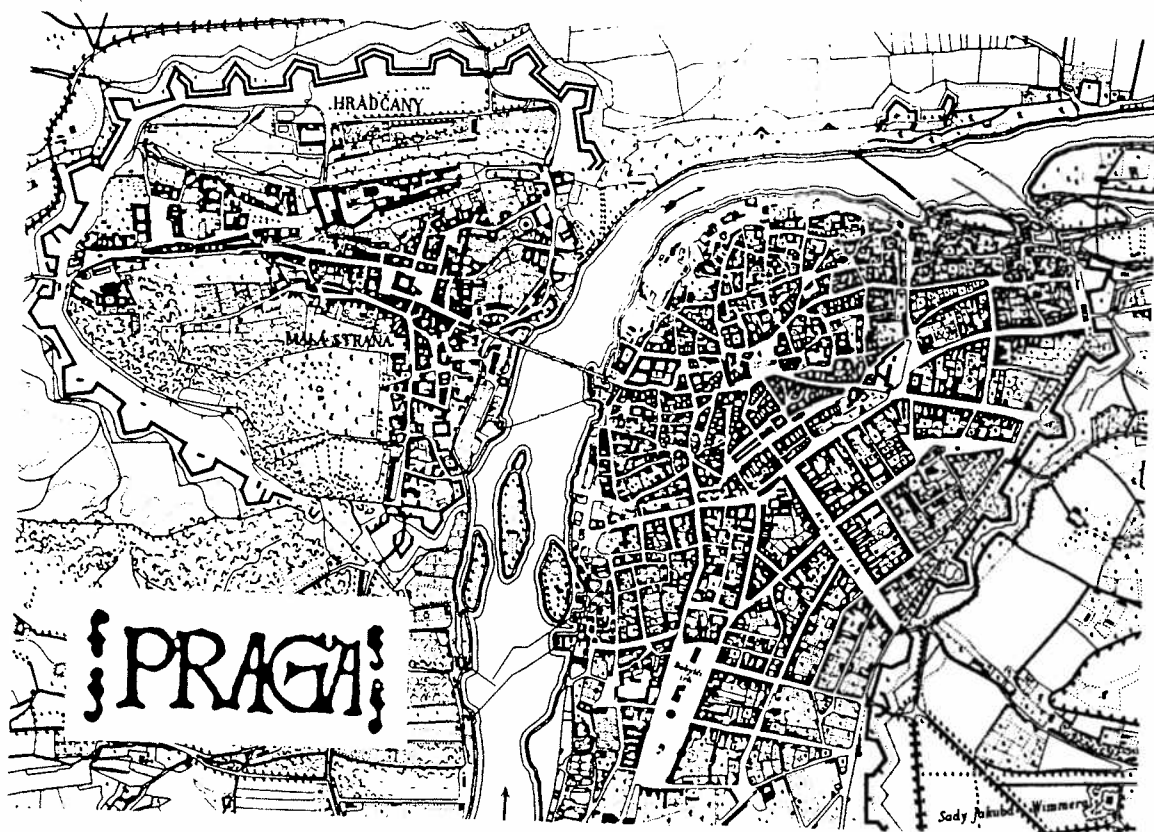




International Symposium ICOMOS-IFLA 1997

## LANDSCAPE HERITAGE

September 7 - 12, 1997  
Prague, Lednice - Valtice, Český Krumlov



under the patronage of the Minister of Culture of the Czech Republic

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# International Symposium ICOMOS-IFLA 1997

## Landscape Heritage

### **The Organisers of the Conference**

ICOMOS Czech National Committee

International Committee of Historical Gardens and Sites ICOMOS/IFLA

### **With kind help of**

State Institute for the Care of Historic Monuments in Prague

Institute for the Care of Historic Monuments in Brno

Institute for the Care of Historic Monuments in České Budějovice

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A representative of the UNESCO

Robert de Jong, President of International Committee of Historical Gardens and Sites ICOMOS/IFLA

Dobroslav Líbal, President of the Czech National Committee ICOMOS

A representative of the Czech Committee for UNESCO

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Dobroslav Líbal

Olga Bašeová

Zdeněk Novák

Andrzej Michalowski

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# President of the Republic

Prague, 4<sup>th</sup> September 1997

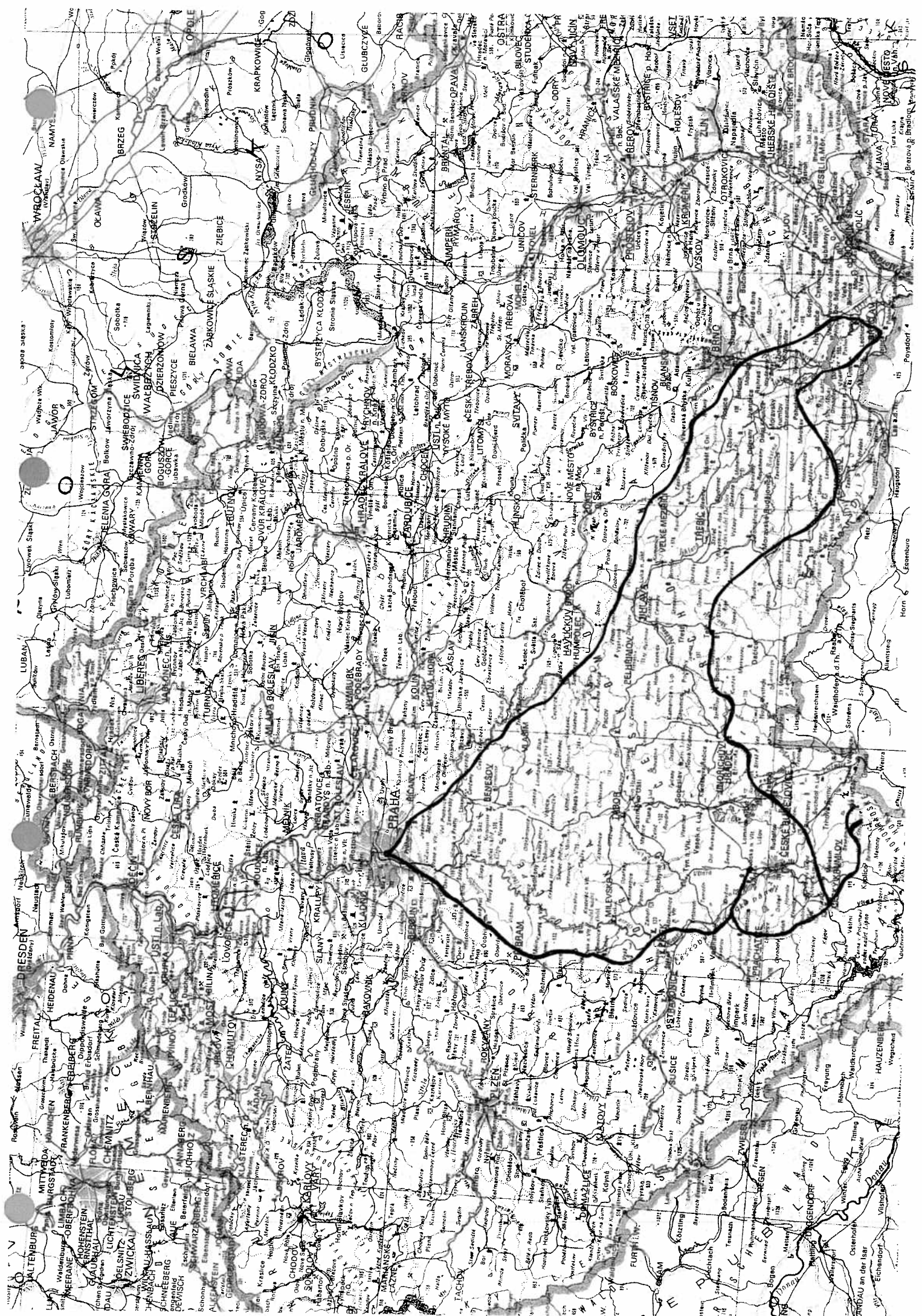
Respected Participants in the ICOMOS-IFLA Symposium,

Allow me to wish great success to your meeting whose theme is historic gardens and parks. As many of these have been preserved in our country, but a number of them in a not very good state, your valuable advice and experience will certainly be a welcomed help leading to their gradual rehabilitation.

Sincerely yours,

Václav Havel

To the Participants in the ICOMOS-IFLA International Symposium  
„Landscape Heritage“,  
held in the Lichtenštejn Palace in Prague  
on 7<sup>th</sup> September 1997



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## Program

### **Saturday, 6<sup>th</sup> September**

Arrival to Prague

### **Sunday, 7<sup>th</sup> September**

08.00-14.00 Registration of participants

(Lichtenštejn Palace)

09.30 Ceremonial opening in Prague

(Lichtenštejn Palace)

Chairman - Mr. Dobroslav Líbal, President of Czech National Committee ICOMOS

Coffee Break

Scientific colloquium: Landscape Heritage - Morning meeting

13.00-14.00 Lunch

(Lichtenštejn Palace)

14.00-16.00 Afternoon meeting - reports

(Lichtenštejn Palace)

16.00-17.00 Visit of Valdštejn Garden

18.30 Reception and concert

(Ledebur Garden and new-opened gardens at Prague Castle)

Meeting of International Committee of Historical Gardens and Sites ICOMOS

### **Monday, 8<sup>th</sup> September**

08.30 Departure by bus to Průhonice Chateau and park (Duke A.Sylva Taroucca)

11.00-12.00 Lunch in Průhonice

12.00 Departure for Valtice

Coffee Break

16.00 Arrival to Valtice

Accommodation

17.00 Welcome by Mr. Jaromír Míčka - director of Institute for the Care of National Monuments in Brno, in Chateau Valtice

18.30 Banquet, tasting of Moravian wines, folklore music

Meeting of International Committee of Historical Gardens and Sites ICOMOS

21.30 Departure for hotels

### **Tuesday, 9<sup>th</sup> September**

09.00 Scientific colloquium: Landscape Heritage

(Valtice Chateau - Spanish Riding-school)

Reports

Coffee Break

Reports

12.00-13.00 Lunch

13.00-16.00 Reports

16.00-18.00 Tour of Lednice Chateau - interiors

18.00-19.00 Tour of Lednice Chateau - park (Glass House, Colonnade, Rendez-vous)

19.00 Dinner in Lednice Chateau (Knights Hall)

22.00 Departure for hotels

**Wednesday, 10<sup>th</sup> September**

08.00-08.30 Check-out hotels, luggage put into buses

08.30-11.00 Scientific colloquium: Landscape Heritage Reports

11.00 Departure for Lechovice Village (a horse farm)

12.30-13.30 Lunch in Lechovice

13.30 Excursion - Landscape heritage zones  
Vranov nad Dyjí  
Slavonice (Conservation Area)

Třeboňsko

18.30 Český Krumlov

Accommodation

Meeting of International Committee of Historical Gardens and Sites  
ICOMOS

**Thursday, 11<sup>th</sup> September**

09.00 Excursion

Žumberk - fortified village of middle age

Valley of Theresa - romantic landscape park

11.00-13.00 Lunch in Valley of Theresa

13.00-14.00 Departure for Český Krumlov

14.00 Tour of historical centre of Český Krumlov, starting with Bellarie in the

Baroque garden of Český Krumlov Chateau

Leisure time

18.00 Tour of Český Krumlov Chateau - interiors

19.00 Baroque theatre - Closing ceremony of the Symposium  
(unique original baroque performance)

20.30 Closing reception in Růže Hotel

**Friday, 12<sup>th</sup> September**

09.00 Excursion - Landscape heritage zones

Kratochvíle

Záboří

Holašovice

Hluboká nad Vltavou

12.00-13.00 Lunch in Hluboká nad Vltavou

Afternoon Dobříš Chateau with baroque garden and park

Departure for Prague

# Opening of ICOMOS-IFLA 1997 International Symposium „Landscape Heritage“ Prague, 7 September 1997

If I am right, this is the first time in the history of the International Committee of Historic Gardens and Sites of the International Council of Monuments and Sites (ICOMOS) and the International Federation of Landscape Architects (IFLA), than an international symposium, sponsored partially by the Committee, is so clearly international of structure, proof being the country of origin of the various speakers during this „ceremonial opening“ and during the next days.

Who would have thought twenty years ago that the European Commission would contribute to a symposium being opened here today?

The ICOMOS-IFLA Symposium held in 1977 revealed Czech's dedication and love in caring for its national cultural heritage. I am sure the foreigners who attended that symposium will have no trouble remembering.

That dedication, that love, has persisted in the Czech Republic. The international community can only express its great appreciation for the Czech Republic's initiative to propose the historic cultural landscape of Lednice-Valtice for inclusion on the World Heritage List.

Let this be a lesson to the international community. This grand act, this proposal by the Czech Republic, can and should be an example to other countries, certainly European countries.

The Czech Republic boasts a wealth of cultural heritage of exceptional universal significance. Just consider the many World Heritage Monuments that can be found here.

May I, on behalf of the International Committee of Historic Gardens and Sites, ICOMOS-IFLA, congratulate the Deputy-Minister of Culture of the Czech Republic, Mr. Novák, personally on the decision made by the World Heritage Committee of UNESCO to position the cultural landscape of Lednice-Valtice within the universal cultural heritage.

The ICOMOS-IFLA Committee is extremely pleased that the Czech National Committee of ICOMOS was eager to organise another international symposium to show what progress has been made over the past twenty years.

The Committee was invited to attend this symposium by Ms. Olga Bašeová, through whom we maintain our long-standing relationship with the Czech Republic. We hope to continue our association with Ms. Bašeová, not only for her great value to us, but also because it is through her that we maintain close ties with the Czech National Committee of ICOMOS.

Of the multitude of subjects pertaining to cultural heritage, priority is given to historic cultural landscapes.

The ICOMOS-IFLA Committee is deeply grateful to the ICOMOS Committee of the Czech Republic for agreeing to devote this symposium to cultural landscapes. And for giving it the catching title of „Landscape Heritage“.

It is also a sign of wisdom that, considering the purpose and task of the ICOMOS-IFLA Committee, attention will be paid to what is being done here to restore historic gardens and parks. These cultural monuments are very vulnerable and require on-going expert attention.

The importance of this symposium is emphasised by the fact that the Ministry of Culture has bestowed its patronage upon it. Through this symposium, the



Government of the Czech Republic shows it is sincere about preserving its cultural heritage.

Discussing „landscape heritage“ raises a number of questions. The most important and most complex issue is not so much what makes landscapes significant from a cultural historic point of view, but how such landscapes should be preserved for the future. Or, as we phrase it, how such monuments should be managed.

This is what we will be focusing on in the next few days. The programme provides sufficient opportunity to do so. The organising committee, of which I had the pleasure of meeting Ms. Olga Bašeová, Ms. Jana Poláková and Mr. Jan Hendrych a few months ago, has worked hard together with the State Institute for the Care of National Monuments, the Institute for the Care of National Monuments in Brno and the Institute for the Care of National Monuments of České Budějovice to prepare an interesting, intensive and varied programme. It will lead us to the main themes of this symposium: the „care of landscape heritage“ and „cultural and historic landscapes“.

Robert de Jong  
President of the International Committee of  
Historic Gardens and Sites, ICOMOS-IFLA  
August 1997

# Inauguration of the International Symposium ICOMOS-IFLA 1997 „Landscape Heritage“

Ladies and Gentlemen,  
Honoured Guests and Friends,

I am opening the International Symposium ICOMOS-IFLA 1997, which concerns landscape heritage and is held in the Czech Republic, i.e. in Prague, Lednice-Valtice and Český Krumlov, which are UNESCO World Monuments, from 7<sup>th</sup> to 12<sup>th</sup> September 1997.

The Symposium is organised by the Czech National Committee ICOMOS together with the Prague-based State Institute for the Care of Historic Monuments, the České Budějovice Institute for the Care of Historic Monuments, the Brno Institute for the Care of Historic Monuments and the ICOMOS-IFLA International Committee for Historic Gardens and Sites and has been prepared in collaboration with the Polish National Committee ICOMOS and the National of ICOMOS United Kingdom.

I wish to welcome you all heartily to this Symposium and also to present you its Honorary Chair. I welcome

Mr. David Ringrose, representative of the European Commission in the Czech Republic,

Mr. Zdeněk Novák, Deputy Minister of Culture of the Czech Republic and

Mr. Michal Beneš, Secretary for the UNESCO Cultural Affairs, Ministry of Culture of the Czech Republic.

As to foreign participants, I welcome

Mr. Robert de Jong, President of the ICOMOS-IFLA International Committee for Historic Gardens and Sites. I also welcome

Mr. Andrzej Michalowski, President of the National Committee ICOMOS Poland and

Mr. Peter Goodchild, President of the National Committee ICOMOS United Kingdom.

The organisation of this Symposium would be impossible without the participation of the sponsors, who are the European Community, the Ministry of Culture of the Czech Republic, the town of Český Krumlov and companies.

Therefore, I thank our sponsors.

Our meeting is not fortuitous, but has been prepared purposefully. Twenty years ago, in 1977, the Czechoslovak Committee ICOMOS organised and international symposium in the historic gardens in Prague and Kroměříž. Perhaps some participants in the discussions conducted then are present. In the past twenty years, the conception of the conservation of historic gardens and landscape has developed positively to the effect that the conservation of large landscape entities has been substituted for the conservation of individual gardens or parks. This trend is pan-European and universal and is based on a comprehensive view of the historical function of landscape, its use and preservation in the future, too, in co-ordination with the creation, and protection of the environment. This approach has been acknowledged at the international level represented by the Council of Europe, UNESCO, the European Community, ICOMOS, IFLA and other international organisations. The notion of cultural

landscape has also been included among the criteria for the selection of the sites to be included in the UNESCO World Heritage List.

The Czech Republic already has an exact idea, and conception, of the conservation of selected parts of landscape and has won international recognition when the Lednice-Valtice Area was included in the UNESCO World Heritage List in 1996.

During the discussions at this international symposium and the study trips of its participants, Czech specialists will try to acquaint you with the value of the historical landscape of Bohemia and Moravia and its specific features.

This Symposium does not set itself the aim of adopting an essential document concerning the conservation of landscape, but pursues the idea of an international exchange of experiences in exploring, taking stock of, conserving, using and upgrading cultural landscape.

In conclusion, I note that 101 specialists from 14 countries are present, which gives a sufficiently representative basis to our discussion.

Dobroslav Líbal  
President of the Czech National Committee ICOMOS

## ICOMOS - IFLA Symposium 1997 Landscape Heritage

Ladies and Gentlemen,

It is a great pleasure and honour for me to have chance to say a few words on the very beginning of this important International Symposium of ICOMOS-IFLA on Landscape Heritage. The subject of our deliberation seems to be of special value, indeed.

As it is rightly stated by UNESCO in its document implementing the World Heritage Convention that the cultural and Natural heritage are among those priceless possessions of each nation and also of the whole mankind.

Man has always lived in close links with his environment. In addition to its various vital functions, cultural landscapes let people cultivate their traditions, come to the roots and help to learn their identity. It has also great social significance.

Cultural heritage as visible landscape, regional uniqueness serve local communities to cement their „Small Motherlands“ and maintain human solidarity, apart to spiritual and cultural experience to enjoy.

Last but not least beautiful landscape, the harmonised structures, unpolluted soil, clean water and air got their significant economic value. And awareness of this has been fortunately growing as well.

For all these reasons more attention should be given to better safeguarding and conservation of cultural landscapes around Europe and the world. On the list of recommended actions some look of special importance.

In my judgement they are:

One requires from us safeguarding monuments and sites in the closest links with preservation of nature as well.

Another supports efforts to have historical heritage and cultural landscapes protected on the National scope and have it correlated with polity of spatial development of each country.

We should be grateful to the ICOMOS-IFLA and its organisers and our Czech hosts to have this Symposium here in the picturesque Czech Republic whose richness of landscape, both natural and cultural are widely known and appreciated.

So, in conclusion, let me wish you all very good stay here and exciting and useful debates.

Thank you very much for your attention.

Andrzej Michalowski  
President of National Committee ICOMOS Poland

**Some thoughts from the United Kingdom  
In connection with  
The International Symposium ICOMOS-IFLA 1997  
LANDSCAPE HERITAGE**

7 – 12<sup>th</sup> September 1997

First of all, I would like to convey greetings from ICOMOS UK and its Gardens and Landscapes Committee to the Czech National Committee of ICOMOS and everyone attending this conference. The issue of the Landscape Heritage is one that is of special significance in the UK as the concepts of nature, landscapes and gardens have played, and still play, such an important part in British culture and the British way of life.

The Landscape Heritage has many aspects to it. Sometimes the concept of heritage is thought to be nostalgic and only backwards looking but this is a misrepresentation because it is much more positive that this and it has a vital contribution to make to present day and future life. As a topic, the heritage is certainly about what we inherit from the past or from others, but it is also about what we do, in the broadest sense, with what we inherit and what we, in turn, pass on to others. Protection and conservation are but two aspects of managing and using the heritage. There are also the questions of helping people to enjoy and understand it, of giving them access to it in one way or another, of using as a resource for educational and research purposes, of using it as a factor in social and economic development and in the securing of a healthy environment both for humans and other forms of life.

The subject of landscape takes in both natural and cultural factors as both have a part in their formation. Usually in the modern world, a landscape is the product of interactions between the two. This means that to understand them properly they must be considered from both the natural and cultural points of view, each of which has many specialisms to co-operate with each other. One of the big challenges in conservation is how to achieve interdisciplinary co-operation.

Historical interest is one element of the cultural dimension of landscapes. Others include economic, social, educational, scientific and aesthetic interest value. In the UK, it is only comparative recently that the historical dimension of landscapes and gardens has been taken up seriously by the conservation movement. One of the key events in this was the establishment in 1984 of an official Register of Parks and Gardens of Special Historic Interest. This was done by English Heritage, the government agency in England that has responsibility for historic buildings and monuments. Although it focused on parks and gardens, the Register helped the conservation movement to think more positively about the historical dimension of the wider landscape as well. One outcome of this was a study by English Heritage of the most appropriate methods for assessing landscapes from an historical and archaeological point of view.

Those of us who have a special interest in the historical dimension of landscapes must continue to ensure that this dimension is properly appreciated and respected by others, but at the same time we must also make sure that we properly appreciate and respect the other specialisms including those that relate

to the natural dimension. To achieve this, it is necessary to put ourselves into the frame of mind in which it is normal to work with networks and partnerships that have a diverse range of other specialists. In this context, we must work for high quality results and uphold the values of our speciality but we must also be flexible and considerate of others. One of the rewards of this way of working is that it can help us to broaden and develop our thinking about our own specialism. It can also help us to promote wider interest in it. Working in an interdisciplinary environment can be very stimulating as can the exchange of ideas and experience on an international basis. Sometimes ideas and practices are transferable from one context to another, sometimes they are not. But always, similarities or differences help one to see one's own specialism or country more clearly or they initiate lines of thought that can be very enlightening or productive.

The value of international exchange is well understood within ICOMOS. Increasing interest in the landscape heritage is an international trend, and through dialogue and communication between specialisms and countries, I believe that we can look forward to a period of very positive developments in the understanding and management of the landscape heritage. This international symposium is one more important step forward on this long but exciting road.

Peter Goodchild  
University of York, UK

## ICOMOS-IFLA Symposium 1997 Landscape Heritage

Minister, Ladies and Gentlemen,

I understand that a famous Czech actor once said of the Czech Republic: "To není země, to je zahrádka." ("This is not a country, this is a garden.")

As we can see from the programme of this symposium, the Czech Republic is, in fact, blessed with a series of gardens, each as beautiful, and important, in terms of cultural heritage, as the other. On behalf of the Head of Delegation of the European Commission here in Prague, H.E. Joannes ter Haar, who I am afraid could not be here today, I would like to say how pleased the Commission is to be able to contribute to the realisation of this Symposium.

The support for this Symposium is part of the Commission's European Cultural Heritage Programme. Among the 150 projects being supported this year alongside the ICOMOS Symposium are the restoration of the Milevsko Abbey, in Southern Bohemia, the Valtice Conservation Programme, and the restoration of the Cistercian Monastery in Osek.

25% of the projects selected this year involve co-operation with other countries, or organisation. The presence today of friends from Poland, UK, the Netherlands, and from UNESCO is testament to the ability of cultural projects to promote international co-operation.

As you know, the Commission recently submitted its Opinion on the application of the Czech Republic to join EU, and hopes to be able to begin negotiations on membership next year. The main obstacles to be overcome are administrative, political, economic, while we can already see some of the main gains, which will be the result of our being able to welcome the Czech Republic back to its rightful place in the European mainstream.

The symposium which is taking place today and the next few days gives an idea of what that European mainstream means to us at its best – the recognition by the friends and neighbours of the Czech Republic that your heritage is also part of our common European heritage, and deserves our support.

Alongside the economic reform and the rapid transformation of your political life, the revitalisation of your cultural heritage is one element that will have a lasting impact, and I am pleased that the Commission was able to be present at this symposium today.

Thank you.

David Ringrose

**Dobroslav Líbal**

## **The Czech Republic's landscape as witness to a thousand years of cultural development**

Characteristic of the Czech Republic is a dense network of historic settlements, many of whose ground plans have been preserved together with other historic roots. The surviving buildings and other structures are examples of the architecture of different periods and styles. With the exception of the cultural "desert" in the north-west of Bohemia, the Bohemian, Moravian and Silesian landscape shows signs of its gradual change and development over centuries. The "collectivization" of the Communist era brought a radical turn. Limited, fortunately, to farmland, it "let live" the village complexes, although the loss of some individual structures is quite regrettable. The regions developed unequally, in different social and economic conditions, which can still be observed in their present appearance. In the course of the nearly fifty years of my work, I visited and studied in great detail a part of the territory of the Czech Republic, and recently made a survey of its historic monuments. The study has led to an analysis of the Czech Republic's landscape from the point of view of the prevailing styles, essentially determining its present state.

The prerequisites and conditions for a basic description and definition of the various landscapes are very complex and varied. In my brief contribution I will mention only a few examples to illustrate the fact that in some parts of the landscape of my country the architecture and urbanism of a particular style still prevail, though with unequal intensity.

I shall describe some of the best examples of regions which have distinctly preserved the features of a particular style, beginning with the Romanesque style and ending with the second third of the 19th century. Overall, the various regions can be classified in four categories: uniform, mixed, multifaceted, and passive.

Defining and describing the landscape most typical of the Romanesque period is, quite understandably, extremely difficult. The areas of the earliest settlement were logically the most fertile and, consequently, the richest, and therefore places where new construction and reconstruction was intensive, continually changing the character of the settlement as well as the network of roads.

I consider the landscape in central Bohemia, south of the river Sázava and towards the north of the main ridge of the Central Bohemian Hills to best correspond to our idea of a Romanesque landscape. Its eastern border is formed by the river Blanice and the western one by the river Vltava. It is a hilly region traversed in ancient times by a road connecting Prague with south Bohemia. It is dotted by a multitude of simple Romanesque churches, some of them within sight of one another, with an oblong nave, and some rotundas, dating from the 11th to the early 13th centuries. Thus, the village of Poříčí on the southern bank of the river Sázava has two Romanesque churches, from the 11th century and the first quarter of the 13th century. West of Poříčí is Týnec nad Sázavou with a rotunda of the 11th century and a Romanesque prismatic tower added to it later, in the early 13th century. East of Poříčí, a 9th-century walled site has a small church dedicated to St. Clement. Many of the churches were built or rebuilt in the rather clumsy Early Gothic style. The region also boasts two significant Gothic castles,



Konopiště and Vysoký Chlumeč, a number of strongholds, and the town of Benešov with remarkable medieval religious architecture. The region, quite naturally, also has examples of the architecture of later periods. Still in the early 20th century, it had a relatively small number of roads, as period maps reveal. Most of the villages have a simple ground plan. Typical of the region are beautiful long-distance views further enhancing its singularity within the country.

The Czech Republic is a country of the Gothic. The urbanism of its towns and villages has a European significance, with many and varied examples of both sacred and secular architecture, some of it of immense artistic value. They are not only monumental structures, large churches, monasteries and castles, but also entire towns, with town houses, public buildings, and fortification walls, villages with strongholds, smaller churches, and some medieval outbuildings. Only a small part of the country, mostly the mountain regions, has remained untouched by the Gothic. There are, however, differences between the Gothic towns and villages, and the landscape which has preserved its Gothic character.

Nearest to the Gothic landscape are probably some regions in southern and south-western Bohemia, especially those that were once a part of the Rožmberk estate. The eastern border of the region is formed by the river Lužnice, the southern one by the Czech-Austrian border between the former town of Cetvin in the east and the border mountain of Třístoličnick in the Šumava mountain range in the west. From there runs the hypothetical western border to the Rožmberk castle of Helfenburg in the north. The northern border is probably the most difficult to define. The Rožmberk estate is penetrated here by several large enclaves, among them the Hluboká estate and the royal town of České Budějovice, currently the capital of south Bohemia. It is a region of ancient settlement with some isolated Romanesque relics whose number is likely to increase in the future thanks to archeological research. The overall character of the landscape and its relation to the structure of settlement is determined by the many picturesque Rožmberk towns, most of them rooted in the Gothic period, with remarkable churches, predominantly in the Late Gothic style, secular examples of which have been preserved in several villages which moreover have churches built in the 13th century in the Early Gothic style. Prachatice, Český Krumlov and Třeboň all were Rožmberk towns and their centers have been declared historic town reserves. Until the Hussite wars, the Cistercian monastery at Zlatá Koruna was yet another major enclave, later subjected to the Rožmberks. The Vyšší Brod monastery, on the other hand, belonged to the Rožmberks since its foundation in the mid-13th century. The Rožmberk castles included Helfenburg, Dívčí Kámen, Rožmberk and Český Krumlov, all of them landmarks of the surrounding landscape.

The architectural development did not stop in the Middle Ages, and Renaissance left an imprint on the towns, in particular. On the northern edge of the region, near the town of Netolice, a miniature Renaissance landscape was created at the Rožmberk chateau of Kratochvíle. The Baroque had a major influence on Český Krumlov. However, none of these post-medieval influences have effaced the Gothic character of the south Bohemia of the Rožmberks.

Thus, the "royal" part of south Bohemia with, in the center, the town of Písek boasting an Early Gothic castle, the Zvíkov castle in the north, and the Myšenec and Protivín castles in the south, is also very interesting. The landscape around Horšovský Týn in south-western Bohemia is a good example of a Gothic landscape, gradually formed by the Prague bishopric and, later, archbishopric. At the same time, there are examples of earlier settlements with Romanesque

churches. But the landscape is predominantly Gothic, with the town of Horšovský Týn a perfect example. The Church of St. Apollinaris and the Early Gothic bishop's castle with a remarkable Early Gothic palace are two of its landmarks. The bishop's building works erected a number of village churches in the town's surroundings, mostly in the 1340's. The church in nearby Čečovice is a mystery of European Gothic.

Mixed landscapes, where several styles are equally represented, are most frequent. The central Bohemian area between Prague and Kutná Hora, and between the rivers Sázava and Labe, shows a combination of pre-Romanesque, Romanesque and Gothic styles.

The historic significance of the settlement in the individual regions is attested by the many strongholds and settlements still determining the character of the landscape. The examples of Romanesque architecture include St. James's Church near Kutná Hora, one of central Europe's most remarkable village churches, as well as the miniature, three-apse and two-tower basilica in the village of Tismice. Pre-Romanesque architecture is represented by the Malín walled site near Kutná Hora with two ancient churches. Romanesque architecture was complemented, and sometimes replaced, by the Gothic of all periods. Kouřim, Kolín and Čáslav, with interesting examples of Early Gothic structures, were created in the course of the large-scale transformations under the reign of King Přemysl Otakar II, in the third quarter of the 13th century. The last quarter of that century saw the start of the construction of the miraculous silver-mining town of Kutná Hora. Revenue from its silver mines was the chief source of the wealth of the medieval Czech state. In close vicinity, a monumental church was erected in the late 13th century at the Cistercian monastery in Sedlec, the first of its kind in this country, and still a landmark of the surrounding landscape. The Czech Lands thus joined the ranks of the most advanced countries of the western Christian world. In the third quarter of the 14th century, monumental Gothic churches in Kolín, the Cistercian monastery in Klášterní Skalice and, at the turn of the century, St. Barbara's in Kutná Hora, were added. The density of the occurrence of these large Gothic churches on the territory in question is paralleled only by some parts of north-eastern France. The fragment of the Benedictine monastery at Sázava is yet another monumental Gothic structure, although it played a significant role already at Romanesque times. The Gothic is also the style of the many village churches, a lot of which are an important element of the landscape. The structures of the medieval strongholds are also interesting.

As in the other regions, the appearance of this one, too, is complemented by architecture of later styles, among them the Renaissance chateau at Kostelec nad Černými lesy and the Baroque chateau at Bečváry. Intensive reconstruction in later styles has shaped the appearance of the above historic towns, in particular, but had no major effect on the landscape.

The Renaissance, present throughout the Czech Lands, is of high architectural standards. Bohemia, Moravia and Silesia all have held a prominent place in central Europe, in terms of number of Renaissance structures, their topological variety, quality, and close relation to the Renaissance style's mother country, Italy. Nevertheless, with the above small exception, no Renaissance landscape has been identified where this style would be a determining feature. This is to some extent due to the fact that during the Renaissance, construction of churches whose towers are usually landmarks of the landscape, has somewhat subsided. Examples of the Renaissance are quite scarce. Although the

Renaissance chateaus also play a major role in the landscape, this role is only complementary rather than exclusive.

The one exception is the landscape between Veselí nad Lužnicí and Třeboň, created by the Rožmberks in the Renaissance period but in a predominantly Gothic architectural environment.

All periods of the Baroque are, in this country, represented by major works of art, but there are only a few places where they would be a part of a typically Baroque landscape. The monumentality of individual examples of Baroque architecture on its own does not suffice.

North of Plzeň is one such remarkable Baroque landscape, the highlight of which is the former Cistercian monastery in Plasy, whose original medieval character is overshadowed by a Baroque of European significance. Examples of Baroque architecture and urbanism are also to be found in its surroundings. They include the town of Manětín with a chateau, reconstructed after a 1712 fire, with a collection of Baroque sculptures lining the roads leading eastwards towards St. Barbara's church as well as westwards. Mariánský Týnec, the Hubenov farmstead, the chapel at Mladotice and the group of village churches north-west of the river Berounka, are just a few examples.

In Moravia, the Cistercian monastery at Žďár nad Sázavou and the group of structures in its vicinity, most of them the work of the genius that was G. Santini, are an important center. The finest among the structures is certainly the pilgrimage church of St. John of Nepomuk on Zelená Hora overlooking the Žďár monastery and a part of the world cultural heritage.

Classicist and Romantic landscapes are rather rare on the territory of the Czech Republic. One of them is the Lednice-Valtice complex near the border between Moravia and Austria, a well-organized cultural landscape dotted with interesting structures of different types and quality.

A specific feature of the Czech Republic's landscape are complexes of village architecture, attractive sights of their own, especially as long-distance views. They include a group of villages in South Bohemia, west of Soběslav and Veselí nad Lužnicí, and two groups in the České Budějovice district, west of Hluboká nad Vltavou and in the north-eastern foothills of Blanský les. Part of them is Holešovice, proposed for inclusion on the UNESCO world heritage list.

In most of the regions, different styles mix with unequal intensity. The district of Uherské Hradiště is probably the most interesting example, with archeological finds from the time of Great Moravia. Great Moravia is also recalled by the Cistercian monastery church at Velehrad, Baroque from the outside, but Romanesque and Early Gothic inside. Not far from there stands the magnificent Baroque chateau at Buchlovice and, on the forested slope of the Chřiby mountain range, the Early Gothic royal castle of Buchlov. Further towards the west, amidst thick forests, stand the castles of Cimburk and Střílky. Architecture and landscape blend here in a particularly impressive way.

The Czech Republic has many more of such original, attractive regions.

Dobroslav Líbal

**Olga Bašeová**

**The ICOMOS-IFLA International Symposium,  
September 1997  
Our Landscape Heritage at the End of the 20th Century**

At the end of the 2nd millennium, we reflect on the changes of landscape in the course of centuries. Traces of periods long past are still visible in our landscape, such as moraine, granite stones, Celtic fortified hills and barrows, placers at gold-bearing rivers, medieval castles, enclosed villages and fortified towns, Gothic churches and crosses of reconciliation. Decorative Renaissance castles and palaces in gardens and a system of ponds with channels and gullies have enriched our landscape.

Baroque game-preserves with star-shaped roads, carriage roads, tree avenues in several rows and leading to the monumental architecture of castles and monastery premises with churches either baroque or neo-classic, chapels on hills with Ways of the Cross, all this is spread in plenty throughout Bohemia and Moravia. Picturesque villages and solitary buildings forming parts of vernacular architecture are located everywhere, from the lowlands to the mountain ranges. Since last century, the imperial roads, bordered with rows of trees, have been leading to dominant buildings in the landscape. In addition to a road network, a railway network has been set up and factory stacks have forced their way into the landscape as a modern-time dominating feature. Industrialisation has begun to change the landscape ruthlessly through the extraction of minerals and the exploitation of woods. The network of electrical transmission lines consists of an ever larger number of increasingly high pylons. Dams have flooded dozens of villages and the picturesque valleys of wild streams.

Together with the changes in the face of the landscape, we shall try to observe the changes in man's attitude to preserved landscape heritage during the last 100 years, i. e. in the course of this century.

At its beginning, Bohemia and Moravia were still part of the Austro-Hungarian monarchy. There was private ownership of land and this ownership was transmitted from father to son together with experiences in life in the natural environment and the admiration of the cultural assets, produced especially by the aristocracy and the Church.

In towns, private natural enclaves were already being opened to the public and an interest in the natural environment was manifested by the continuous establishment of societies for embellishment and communities for the conservation of the native country. After World War I, enthusiasm caused by the foundation

of an independent Czechoslovak state, consisting of Bohemia, Moravia, Silesia, Slovakia and Subcarpathian Ruthenia, stimulated the activities of associations in which membership was voluntary and which devoted themselves to environmental improvement, based on scientific knowledge and cultural awareness. Ethnographic associations and the Union for the Study and Conservation of Nature and Landscape were founded. In towns and the countryside, the fantastic interest of the public for rational economy brought

results in the form of riches both physical and spiritual. Passion for finding the identity of localities and the discovery of forgotten traditions were characteristic of that period. The notion of "native region" was emphasised in painting and music so strongly that the defamatory term "jingoism" appeared later. Hierarchy of values was honoured

and the respect of the agreed order became a prerequisite for successful life in this multinational state. This promising development of the country was interrupted by World War II. The country, cut down to Bohemia and Moravia, without the independent "Slovak State" and without Subcarpathian Ruthenia, struggled in its own way against fascism and nazism. People set their minds on survival, and intense work of every kind became a remedy for permanent stress caused by war. Rural landscape, still divided according to the right of succession, produced food for the obligatory deliveries and for the hungry towns. Due to concealment, information on destruction in the German military areas in Bohemia and Moravia was not available before the end of the war.

Enthusiasm caused by the end of World War II led to a simplified subtext: "Good prevailed over evil." Renewed Czechoslovakia linked itself onto the pre-war foundation of its democratic regime. Subcarpathian Ruthenia with its unforgettable, intact landscape and its population devoted to Czechoslovakia became a mysterious part of post-war reparations benefiting the victorious eastern power. After a short period of enthusiasm caused by liberation, forty years of general passive resistance followed, interrupted by some individuals' exploits and the upsurge of national resistance at the end of the sixties. The forced nationalisation of property and land substantially changed the face of the rural landscape and its inhabitants' attitudes. Agricultural landscape, once divided into fields where different crops were grown, with balks, small bushy preserves and solitary trees at chapels and crosses, which had been erected in Bohemian and Moravian landscape since pagan times, were intentionally done away with little by little. Similarly, place names identifying each specific place disappeared from the maps and people's minds. The fields were united to form large pieces of land, cultivated by means of big-capacity machines like our eastern neighbours did on their virgin lands. Fields where corn and maize were grown gradually climbed to high-lying areas and herds of cattle progressively disappeared from the meadows in the foothills. Agricultural production came near to industrial production, and the motto "we shall command the wind and the rain" was indicative of the immoral pride of so-called socialist people. Agricultural animals became an anonymous element of the production process, and too large buildings in agricultural production destroyed the harmonious relationship between the traditional built-up areas and the landscape.

The appurtenance of Czech and Slovak people to the immense union of socialist countries, including faraway Cuba, was unconvincing and seeds of resistance and struggle for the preservation of moral values and national pride germinated again, just as they did many times before in the history of the Czech and Slovak nations. The masses called grey by present-day sociologists quietly and purposefully raised children for life in better, more honest conditions, for life which seemed unattainable for the generation of their parents and teachers. In the situation existing during the past 50 years, it was difficult to defend the permanent validity of God's Ten Commandments. As always in history, it depended on local people how successful they were in their

struggle against the general passivity, and social ills, of that time and for the renewal, and defence, of the principles of good. Thus, we still find places where the tradition of good manners has been preserved, cultural landscape was not destroyed continuously and local traditions did not fall into oblivion. Conversely, there still are places inhabited by post-war settlers to whom the notions of "home" and "ancestral region" did not mean anything and still do not.

In the course of history, the production of works of art and architectural and technological works was influenced by the environment into which they were composed and, through a feedback, their long lasting existence transformed and adapted the environment and, finally, even man. Activities in art and crafts continued regional and, as the case may be, national traditions. Inspired by their deep-rooted sense of purposefulness and feeling for art, our ancestors were creating cultural landscape. In the given geographic setting, in the morphologically rich relief of the Czech Lands, unique sites have arisen which still produce the feeling of appurtenance. "Region" or "landscape" are the terms for the said specific sites with certain, but undefinable signs. "Landscape" is defined by the harmoniously balanced environment consisting of elements either natural or produced by man.

In our country, intact natural landscape does not exist any more, but in addition to natural ensembles, historical ensembles with a landscape character have been preserved and the latter deserve our attention and concentrated care. At present, they are part of our cultural heritage, the part that would disappear due to the great economic changes in modern time and we are convinced that the values of specific landscape shall be preserved for future generations. We emphasise persistently that preserved cultural heritage cannot be seen in particulars, but in all connections and mutual links.

By law No. 20/1987 Sb., concerning the state conservation of gardens and parks as heritage, the State Conservation of Monuments takes care of the gardens and parks in which the public is interested because of their artistic, biological and historic value. The authority also protects, in the form of protective zones, the landscape part directly adjoining immovable monuments. This law also prepares the possibility of conserving specific landscapes in the form of heritage landscape zones, where especially the aspects concerning the cultural values of landscape are taken into account.

As to the state conservation of nature, certain territories are protected now by law No. 114/1992 Sb., concerning the conservation of nature and landscape. This refers to national parks, protected landscape sites, state wildlife-preserves, protected mineral deposits, protected parks and areas under study, creations of nature and protected natural monuments related to certain historical events. Natural parks and defined important landscape elements are meant to the conserve landscape and, moreover, the law allows the issue of decrees concerning the conservation of the character of landscape. Various kinds of territory are the subjects of the conservation of monuments:

1. Regions which are cultivated landscape with a characteristic structure of settlements

These regions are ensembles created during a limited period, but cultivated for a long time. They are typical of a certain region and characteristic as regards art and architecture, ethnography, biology, geology, hydrology

and, as the case may be, other branches, too. (For instance, South Bohemian Marshland, the territory on the right bank of the Vltava, where landscape, rich in peat bog and rare species of plants, is adorned with villages whose architecture is vernacular baroque style.

2. Landscape compositions and systems linked with architectural ensembles  
Most of these implementations are conceived in grand style and have one or several architectural dominating features and intentionally conceived landscape (for instance, the Lednice-Valtice area near the border between Moravia and Austria. Two castles, originally built in baroque style, are linked there with each other by a network of tree avenues, and a series of romantic buildings has monumental dimensions in places. These buildings constitute the points de vue in the vistas of cultivated landscape. Land is cultivated and horses bred on stylish farms. Reconstructed in the 19th century, the Lednice castle is surrounded by a landscape park of great dendrological value and by a natural reserve where birds nest on the islands forming a complicated water system).
3. Feudal economic ensembles in agricultural landscape.  
The functional and aesthetic cultivation of agricultural landscape is in harmony with the architecture and often completed with either artistic or technological monuments (for instance the Kačina castle with a park changing unrestrainedly into agricultural landscape, with tree avenues leading to the Nové Dvory village. Both localities are connected with each other by aesthetic and functional links).
4. Man's cultivating and technological interventions in landscape.  
These interventions are technological evidence which has become an inseparable part of the landscape in the course of time. (There is the typical Ostrava landscape, for instance: miners' settlements, houses made of fair-faced brickwork and small manufactories have become admired architectural works. The system of small gardens in front of the houses and of backyards, and even head frames containing technological gems represented in their control rooms by machines should be preserved for following generations.)
5. The cultural-historical importance of territories.  
This aspect concerns the landscape that has witnessed historic events and still bears authentic historic evidence of them. (For instance, the battlefield at Chlumec and Přestanov in North Bohemia, where Austro-Prussian and Russian armies defeated Napoleon's army. In the 19th century, the landscape was enriched there by three monumental memorials recalling the common graves where thousands of dead were buried.)  
According to a preliminary research, about ten localities are worth considering in each former administrative region to become territories with concentrated care and, gradually, places much frequented by both Czech and foreign tourists. An optimum state of these territories shall be achieved by directed activities in all spheres. The originality of the region, its tradition and natural specific features will be stressed. When looking for, and

choosing, the potential territories for conservation as heritage landscape zones, both qualitative and quantitative aspects are taken into account. We consider the artistic, landscaping, scientific-technological and cultural-historical aspects to be qualitative and divide the chosen landscape zones into three groups according to their size: large-area territories, exceeding 100 hectares, medium-size territories, up to 100 hectares, and small-area territories, up to 10 hectares.

The proposed heritage landscape zones give the local authorities a new view of values, which have sometimes been conserved only by local interests without broad links and contexts until now, but which will enable local people to renew forgotten traditional events such as fairs, markets, competitions and feasts, remind these people of characteristic customs, national costumes, dialects, regional crafts and meals, etc., and, most of all, will stimulate their pride in their native region. It is our aim to renew the diversity of regions and the originality of individual sites over the whole country, which have gradually been obliterated alarmingly by the cosmopolitan spirit of our time. These original landscape ensembles will certainly become a valuable contribution to the overall cultural landscape of Europe.

The Ministry of Culture of the Czech Republic has set up the department called The Regeneration of Protected Heritage Territories and the Commission for the Regeneration of Protected Heritage Territories, the latter consisting of representatives of the State Institute for the Care of Historic Monuments and of the Regional Institutes for the Conservation of Monuments. According to art. 6 par. 1 of the law No. 20/1987 Sb., adopted by the Czech National Council and concerning the state conservation of monuments, as amended by the law No 425/1990 Sb., adopted by the Czech National Council, it is the Ministry of Culture which

determines which territories of the chosen parts of landscape ensembles will become heritage landscape zones:

The Lednice-Valtice Area (in the Břeclav District) was declared such a zone by the decree No. 485, issued on 10<sup>th</sup> September 1992 and the territory of the battlefield of Slavkov (Austerlitz in German) was given the same qualification by the decree No. 208, issued on 10 September 1992. Fifteen other localities were declared heritage landscape zones by the decree No. 208, issued on 1 July 1992: Osovsko (in the Beroun District), Žehušicko (the Kutná Hora District), Libějovicko-Lomecko (the Strakonice District), Novohradsko (the České, Budějovice District), Orlicko (the Písek District), Římovsko (the České, Budějovice District), Chudenicko (the Klatovy and Domažlice Districts), Plasko (the Plzeň-North District), Valečsko (the Karlovy Vary and Louny Districts), Lembersko (the Česká Lípa District), Zahrádecko (the Česká Lípa District), Slatiňansko-Slavicko (the Chrudim District), Náměšťsko (the Třeboň District), the historical settings of the area of the battlefield of the Battle of Přestanov, Chlumecko and Varvažov (the Ústí nad Labem and Teplice Districts) and the territory of the battlefield of the Battle of Hradec Králové, (the Hradec Králové District).

The following areas are also proposed to be declared protected landscape zones:

Kamenicko-Štířínsko (the Prague-East District), Zlonicko-Budečsko (the Kladno District), Nové Dvory-Kačina (the Kutná Hora District), the valley of the Blanice River (the Benešov District), Opalicko (the České Budějovice and Český Krumlov Districts), Vitorazsko (the České Budějovice and Český Krumlov Districts), the



Frahelž ponds (the Tábor and Jindřichův Hradec Districts), Jemčinsko (the Jindřichův Hradec District), the foothills of the Blanský Les (the České Budějovice District), Chotovinsko (the Tábor District), Čimelicko-Rakovicko (the Písek District), Hlubocko (the České Budějovice District), Dubsko (the Prachatice District) and the Soběslav Marshland (the Tábor District). The valley of the Úhlava river (from Dolní Lukavice to Lužany, the Plzeň-South District), the valley of the Berounka river (from Nadryby to Zvíkovec (the Plzeň-North District) and the valley of the Střela river (the Karlovy Vary District). Děčínsko (the Děčín District), Červený Hrádek (the Chomutov District), Lázně Libverda-Hejnice-Raspenava (the Liberec District) and Maloskalsko (the Jablonec nad Nisou District). Chotěbořsko (the Havlíčkův Brod District), Pohled (the Havlíčkův Brod District), Světlá nad Sázavou (the Havlíčkův Brod District), Heřmanův Městec (the Chrudim District), Jičínsko (the Jičín District), Bělohradsko (the Jičín District), Nové Město nad Metují (the Náchod District), Kladrubsko (the Pardubice District), Bohdanečsko (the Pardubice District), Potštejnsko (the Rychnov nad Kněžnou District), Opočensko (the Rychnov nad Kněžnou District) and Žambersko (the Ústí nad Orlicí District). The valley of the Křtiny Brook (the Blansko District), Telčsko (the Jihlava District), Hostýnsko (the Kroměříž District), the valley of the Dyje river (from Bítov to Vranov nad Dyjí, the Znojmo District), Čechy pod Kosířem (the Prostějov District), Stará Ves and the Žďárský Brook (the Bruntál District), Karlova Studánka (the Bruntál District), Zlaté Hory, Horní Údolí and Dolní Údolí (the Bruntál District), Štrambersko (the Nový Jičín District), Hradec nad Moravicí (the Opava District), Zděchovsko (the Vsetín District), Pekařovsko (the Šumperk District), Žádlovicko (the Šumperk District), Nové Zámky (the Olomouc District), Lipník nad Bečvou (the Přerov District), Hranicko (the Přerov District), the Šárka Valley-Jenerálka (the Prague 6 Urban District), the Lysolaje Valley (the Prague 6 Urban District), Koloděje, Hájek (the Prague 6 Urban District), Malešice (the Prague 10 Urban District), Vinoř, Satalice, Ctěnice (the Prague 9 Urban District) and Kunratice, Krč, Horní Rožtyly (the Prague 4 Urban District). The international expert public, too, increasingly realises the need to protect the hitherto neglected cultural heritage, the cultural landscape. The effort to stop the process of the progressive deterioration of historically and aesthetically important landscape is also shown by the reaction of international environmental movements. However, the character of landscape differs basically not only in the world context, but also on the territory of Europe. It is unbelievable how different the historical landscape sites are which are kept under review by the representatives of individual European countries in the group organised by the Council of Europe. The Committee of the Council of Europe had been dealing with the ways of the conservation of individual monuments and town-planning ensembles since the 1975 Year of European Architectural Heritage, but the cultural-historical values of landscape were generally acknowledged only on 3 October 1985, at the Granada conference of the Council of Europe. A result of this acknowledgement was the agreement on the conservation of architectural heritage in Europe, with the definition of the "heritage landscape sites": "They are combined works of man and nature, built up in part, sufficiently expressive and homogenous, topographically definable and which are the subjects of an obvious historical, archaeological, artistic, scientific, social or technological interest."

In 1990, the Council of Europe, Commission for Culture, Education and Sports, Section Cultural Heritage, appointed a group which consisted of specialists from various European countries and was charged with working out the technical and legislative approach to this specific part of cultural heritage. The group was supported by two consultants of the Council of Europe, one from France and the other from the United Kingdom. Its aim was to draw up a study focusing on the general identification, conservation and development and centring on the evaluation of European landscape heritage. As an introduction to its work, this group of the Council of Europe revised the 1985 Grenada definition. At its 1991 Luxemburg meeting, the said group of specialists recommended a more precise definition:

"Heritage landscape sites are topographically defined places where combined works of man and nature are exceptionally valuable, where the individual elements are united by links both physical and spiritual and perceived as entities. These sites

have a special importance for the environment and are precious because of their historical, archaeological, artistic, cultural, scientific, social or technological values. They are exceptionally valuable in view of the existence of:

- 1) documented relations between some main spheres of interest or
- 2) remarkable variability within a single sphere of interest.

The activity of the said group of the Council of Europe took in valuable town-planning sites, surroundings of monuments and their ensembles, historical gardens, parks, suburban and village areas corresponding to the definition given in the said

agreement and to its meaning. However, it excluded valuable natural regions, which are kept under review by another section of the Council of Europe. Apart from that, the said group also co-ordinates the activities concerning agricultural landscape. The historic landscape sites are classified according to their value and ranked among the items of either international or national or local importance. It is expected that

specific examples will be given by the individual countries.

The proposal shall include:

- introductory and referential documentation, a description of the site,
- direction and planning, the strategy of both short-term and long-term care,
- social relations and partnership,
- presentation and interpretation,
- localities recommended because of their ascertained values.

A unified approach to landscape heritage will be the basis of a project that will clarify the cultural and historical dimensions of the individual chosen localities and their

inclusion under legal protection. Publishing and promotional activity concerning heritage landscape sites, with cinematographic and video films included, will lead to the development of public awareness and inclusion of these sites in school and educational programmes. The intention of the Council of Europe to publish materials focuses on the publication of an Atlas of European Landscapes and perhaps even thematic volumes (such as archaeological landscape heritage, historical agricultural landscape, historical industrial landscape, etc.). Combinations of pictures and descriptions of typical examples, with an analytical part and expressing a detached pan-European view, are reckoned with. The technological handbook shall contain legislative and philosophical aspects and the

methods of the conservation, and direction, of European landscape heritage. Adopted by the Committee of Ministers at their 543rd meeting on 11<sup>th</sup> September 1995, the recommendation No.tR(95) 9 "On the integrated conservation of the sites of cultural landscape" as part of landscape policy was directed to all member states in Strasbourg on 7 November 1995.

### **Conclusion**

In the Czech Republic, we have already been dealing with the naturally and culturally valuable sites since 1982, but we were able to provide for their legal conservation only in 1987. Seventy-four heritage landscape zones have so far been proposed on the territory of Bohemia and Moravia.

In the early eighties, we hoped that selected valuable landscape ensembles called "the heritage landscape zones" would become a reminder of the level attained by Bohemian and Moravian landscape and be compared with the look of the bulk of the countryside territory, this look being due to socialist large-scale agricultural and industrial production. We assumed that the identification of valuable landscape ensembles by experienced and enthusiastic experts living in individual regions and the subsequent purposeful refining of these ensembles, based on a thorough knowledge of sites, would lead to the cultivation of their broader setting, too. We did not, however, anticipate that, after the 1989 social upturn, there would be perplexity, speculations with the denationalised properties, etc., instead of the expected extensive rehabilitation of these landscape areas.

It turns out that the desirable process of the rehabilitation of the landscape environment will be much more complicated in the new conditions than we assumed. Obviously, changes in the material environment are conditioned by changes in the inhabitants's mental level. We already know that the spreading of towns to the detriment of countryside landscape leads to phenomena that are negative in many respects, especially ecologically and sociologically. I am convinced that man living in the third millennium will accept his role in the world, i. e. a role based on the awareness of his unity with nature, more humbly than his predecessors did and learn from the mistakes of the second millennium.

Prague 30 August 1997

Architect Olga Anna Bašeová

**Dr. Robert de Jong**

**1997 ICOMOS-IFLA INTERNATIONAL SYMPOSIUM  
„LANDSCAPE HERITAGE“ (7-12 September 1997, Prague,  
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„We live in a period of revolutionary changes. The overwhelming majority of these changes signifies progress. We are following these changes and we endorse all that is progressive. On the other hand we belong among those who struggle for the rescue of the treasures of art and creation of the past. We are not indifferent to the fate of the treasures and to their future development. In this respect we intend to become actively involved and to hand over to society our ideas and experience.“

With these words, Pavol Simkovic opened his contribution to the 4<sup>th</sup> ICOMOS-IFLA Symposium on „Historical Gardens in our Time“, held twenty years ago in Kroměříž and Prague (1). Their meaning and significance still hold true today.

Although political and social relationships within Europe have fundamentally changed since that time, preserving cultural heritage is no less imperative. You don't have to be a pessimist to know that the extreme and radical interventions of environmental planning in our day-to-day surroundings actually make this and even more compelling task than reacting and responding to the globalisation and standardisation processes taking place all around us.

The conservation of monuments is no longer an expression of cultural nationalism on which its 19<sup>th</sup> Century principles were based. No longer is it meant to extol a glorified national past, nor to strengthen patriotic sentiments within countries created after the Vienna Congress. Its current responsibility is to determine the material and visual cultural-historical identity of towns, cities, regions or countries and their populations, to stress its significance and to place it in a time perspective. And this does not mean being on the defensive.

My own country, The Netherlands, - a country where traditionally much concern is given to meticulous environmental planning because of its chronic lack of space - widely acknowledges the importance of its cultural heritage in environmental planning and design. Conservation no longer has to prove itself.

Most debates are focused on how a monument's new designation and function should relate to the original historic purpose of the property. Culture conservation and culture creation must come to terms. Discussions are limited to its value in a structural sense.

Conserving cultural heritage involves special project definitions. This can only be achieved if they run in parallel to „practical conservation“ willing to acknowledge social changes, wants and needs.

Because of the increasing technocracy in the care for cultural heritage, professionals are also having to make choices. Their own advanced technical expertise has created the risk of „over-taxing“ as a result of the sheer volume of cultural heritage.

They themselves must indicate what is and is not worth preserving. Sometimes it seems as if the politicians or the public determine the direction, choice and

relevance. This is because no adequate action is taken by what I would like to call monument conservation management, which is generally weak in comparison to other social sectors and aspects.

There are more reasons for a well-considered selection besides the available technical possibilities for preserving cultural heritage.

Slowly but surely, a change is taking place in the content and meaning of the term monument. New classifications are being introduced, modern architecture and town planning, industrial archaeology, historic cultural landscapes.

From experience we know that there is no one single selection system that can apply to all types of monuments.

Specific selection criteria are required for the various cultural heritage categories. What classifies a historic castle as a monument need not necessarily have to be what determines the historic cultural significance of a landscape.

Landscape, in their historic cultural sense can be called „landscape heritage“, the term which has been used for this symposium.

Both the Council of Europe and UNESCO strongly emphasise the significance of historic cultural landscapes.

A few years ago, the Council drew up a Recommendation for the Member States, known as „integrated conservation of cultural landscape areas as part of landscape policies“ (2).

Since the early 1990s, UNESCO has allowed the inclusion of cultural landscapes on the Cultural Heritage List as „designed landscapes“, „organically evolved landscapes“ in the sense of „relict landscapes“ or in the sense of „continuing landscapes“, or what are referred to as „associative landscapes“ (3).

The Czech Republic played a leading role when it proposed to include the historic cultural landscape of Lednice-Valtice. It is of great cultural significance that the World Heritage Committee decided to include it on the strength of three criteria for inclusion as stipulated in the World Heritage Committee's Operational Guidelines.

As some of you may not be familiar with these criteria, I feel I should quote which ones were deemed applicable.

The Lednice-Valtice landscape can be considered a „masterpiece of human creative genius“ (criterion i). It „exhibits and important interchange of human values, over span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design“ (criterion ii). And it „is an outstanding example of landscape which illustrates significant stages in human history“ (criterion iv).

The ICOMOS-IFLA Committee for Historic Gardens and Sites has existed now for almost 30 years and during that time it has occupied itself internationally with professional debates concerning the conservation of historic gardens. Some members of the Committee also helped to place historic cultural landscapes on the international agenda.

This means that the ICOMOS-IFLA Committee must amend its objectives. It cannot just sit back and wait. This Scientific Committee of ICOMOS is a non-governmental organisation and is directly involved in advising on the World Heritage List together with IUCN and ICCROM. In this capacity it must also look into issues concerning historic cultural landscapes.

The Committee's main concern is which landscapes to select and why, and which criteria should apply to managing integrated landscape conservation.

The Committee should also look into how cultural landscape management can be monitored and how reporting should take place, not as a method but as to what it should comprise. The Committee can do this through its annual meetings on a rotating basis in the various countries.

The Committee may not relinquish its specialisation and position with regard to historic gardens and parks. At the same time it must express and fulfil its position in the matter of cultural landscapes in its objectives, its name and its staffing. The Committee should contribute to historic cultural landscapes on an international level.

What does this entail? Besides honouring the Committee's strategic decision to focus mainly on Central and Eastern Europe, it will also have to take on experts in the field of historic cultural landscapes.

In its approach to formal Baroque gardens, the tone of the Florence Charter, formulated in 1981 and confirmed by ICOMOS the following year, is mainly - let us say - West European in thinking.

It must be viewed critically in respect to its relevance to landscape parks, cemeteries, public city parks, modern gardening and landscape architecture, and the garden art of cultures in other parts of the world. This Charter cannot, by the way, be considered universally valid as a matter of course.

The Charter does not apply to historic cultural landscapes. The Committee should deal with this issue and ICOMOS should recommend whether or not a Charter can or must be drawn up for historic cultural landscapes.

Members of the Committee are invited to carry out annual „evaluation missions“, partly in connection with proposals for including cultural landscapes on the World Heritage List. A major part of these missions is checking whether a management plan for conserving the landscape is in place, assessing the plan and having ICOMOS make a recommendation to the World Heritage Committee.

The Committee, with the expertise made available through its members, can help to formulate the structure and contents of these management plans.

The ICOMOS-IFLA Committee considers itself fortunate that it can offer various educational and training courses each year through financial support from Brussels. Besides York, Madrid and Versailles, the list of participating institutes has expanded to include Florence and Warsaw. The courses involve subjects pertaining to historic gardens, but new modules will have to be developed to cover „historic cultural landscapes“.

A clear understanding of the term „landscape“ is required to do so. It is currently used for a variety of landscapes, such as for city landscapes, industrial landscapes and natural landscapes.

Apart from aesthetic, literary and emotional values, the term can vary in content depending on the area's specific historic cultural development. Not much research has been done on this subject. Landscapes as sources of reminder have other potentials as well.

It is very fortunate that this symposium has such an impressive aim, for it allows full attention to be given to the complex matter which can designate landscapes as historic cultural landscapes.

By travelling through these landscapes, by comparing them with other landscapes and by exchanging experiences, we will slowly but surely get a better understanding of the factors which give landscapes their specific value and quality. We will also know better how the conservation of these landscapes must take place in the future.

Up to now, most of these landscapes have been made into reservations or national landscapes or parks, with the result that they are placed outside everyday life, as it were.

When looking at them from what the Council of Europe calls and „integrated conservation“ point of view, we will have to start on a whole new way of thinking with respect to historic cultural landscapes. What that way of thinking is to be, should be a subject of discussion during this symposium.

Especially in a country that once again and with great strength is undergoing large-scale and radical changes, it is of exceptional significance that this symposium can deal with the issue of what „landscape heritage“ requires in order to ensure conservation for the future.

Let's work on it!

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1. Pavol Simkovic, „Restoration of historical parks with regard to their dendrological value“ *Jardins et Sites Historiques*. Journal scientifique. International Committee of Historic Gardens and Sites ICOMOS-IFLA. UNESCO, ICOMOS, Fundacion Cultural Banesto. Madrid, 1993;
  2. Recommendation No. 4 (95) 9 of the Committee of Ministers to Member States on the Integrated Conservation of Cultural Landscape Areas as Part of Landscape Policies (Adopted by the Committee of Ministers on 11<sup>th</sup> September 1995 at the 543<sup>rd</sup> meeting of Ministers' Deputies). Council of Europe. CC-PAT (95) 127. Strasbourg, 7 November 1995;
  3. - Bernd von Droste (Ed.), *Cultural Landscapes of Universal Value - Components of a Global Strategy*. UNESCO, Gustav Fischer Verlag, Jena, Stuttgart, New York, 1995;  
- *Operational Guidelines for the Implementation of the World Heritage Convention*. Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage. UNESCO. WHC-97/2, February 1997.

Robert de Jong  
President of the International Committee  
of Historic Gardens and Sites, ICOMOS-IFLA

Peter Goodchild

## Protecting Historical Landscapes: Definitions, Education and Partnerships

### DEFINITIONS:

Some months ago, when writing a chapter on the conservation of historic gardens and landscapes for a book which was otherwise about historic buildings, I had the occasion to examine critically my ideas about the nature of landscapes and how one can explain to others, in simple terms, the richness of the concept and its relationship to the concept of gardens and gardening. The problem is that people use the word 'landscape' to identify ideas that are significantly different and this raises the question of whether there is a primary or general meaning to which the others can be related. Eventually, I prepared a definition, which although it is rather long, has been very helpful to me in that it clarifies the concept of landscape within the context of the English language and British culture. This national context is a significant factor and I would welcome any comments on my definition from the perspective of other languages and other cultures. I should also say that I would not wish to exclude comments from compatriots.

My definition, in its present form, is as follows: -

"A landscape is a view of scenery in which land or the ground surface, vegetation and other natural elements, including the sky, are usually prominent. It is everything that can be seen either with the eyes or in the mind, in one or more directions, from a particular point, route or area. It may include a 'setting' as well as a 'core area'. The core area and setting may be of any size depending on the nature of the landscape. Essentially the core area is the land within the boundary of the site that is being examined. The setting is the land beyond the boundary, which nevertheless has a connection with the site. It may, for example, be an historical, designed or visual connection.

"A landscape may be open or confined and its components may be analysed in terms of areas, objects and details. The objects may be linear or individual items occupying a small ground area or a particular point. The arrangement or configuration of the components, or their spatial relationships, are important aspects of the nature of a landscape.

"Landscapes may exist as a full scale, physical reality or as a pictorial, cartographic, literary or musical portrayal, or they may exist only in the mind of the observer. These different states of existence are interrelated and this significantly affects the way in which landscapes of all kinds are perceived, understood and treated.

"The subject of landscape includes all the factors and processes by which landscapes are formed and all the associations, meanings and significance with which they are invested by humans."



Perhaps this is just a complicated way of saying that landscapes are places of any extent that are in the open air, open to the sky. But the elaboration is helpful for those whose work or interests involve the identification, management or improvement of historic landscapes. This suggested definition can be applied to rural landscapes, urban landscapes and parks and gardens. Three differing, but not unrelated aspects of the subject of landscapes.

Another concept that requires critical examination is that of 'historic landscape'. What does it mean? Does it refer only to landscapes that are of special historical interest in a national context? Or does it refer to the historical dimension of all landscapes. In the first case, one is dealing with a selected number of places, in the other one is dealing with all places. These concepts are both valid. They differ but are related. In English, the term 'historic landscape' can be used to mean either. Strictly speaking, an 'historic landscape' is one that is of special historic interest, usually at a national level, but the term is also used more widely. It is recognised that all landscapes have an historical dimension and that it may well be justifiable to conserve this even if it is not of special interest at a national level. It might, however, be of special interest or value at a local level. It might be an important part of the identity of the locality or of the local heritage or local environment.

In brief, a landscape can be said to be of historic interest when it meets one or more of three conditions: -

- \* When it provides evidence (either above or below ground) that is of interest for the study and understanding of the history of the use and modification of land by humans. It may, for example, have features that are good examples of a particular type or style of land use or of a particular historical period or designer. It may also have features that are of interest to historians of agriculture, horticulture and other forms of husbandry, to historians of art and design, or to historians of technology, and social and economic issues.
- \* When it has significant associations with particular people, events or ideas that are of historic interest.
- \* When it has group value with buildings, structures, monuments, or other land and the group value, or the ensemble, is of historic interest.

#### EDUCATION AND PARTNERSHIPS:

Legislation and the policies of governments and their agencies have an important role to play in the protection and conservation of historic landscapes but the mental attitude, interests, knowledge and skills of those who are involved in managing and maintaining them are equally significant, and so is the interest of the general public. The conveying of positive attitudes, encouraging the development of interest, and propagating the required knowledge and skills is the role of education in its broadest sense. In this sense, it includes not only full-time and part-time educational and training courses, but also measures to raise the general level of awareness about historic landscapes, the provision of information in various forms, the organisation of conferences, short courses and other methods of providing in-service training and continuing professional development. My own belief is that this is an aspect of the conservation of historic landscapes where considerable improvements can be achieved both in the performance of people

who are involved in conservation and management, and in the degree of satisfaction that they and the public derive from historic landscapes.

An important point that needs to be made in relation to education in the conservation of historic landscapes is that the eventual aim is not only to produce specialists but also to help non-specialists to understand their role or potential contribution to it. A landscape may need to fulfil a number of different uses and interests at the same time. The historical dimension may not be the only one, or the most important one, that needs to be taken into account. The landscape conservationist must recognise this. Landscape conservation is in reality an interdisciplinary activity and the different disciplines and interest groups must listen to each other and be ready to co-operate where they can. The conservationist must ask him or herself "For whom is conservation being undertaken? Is it for the benefit of the owner of the property, for a special interest group (e.g. scholars) or for the general public?" In principle, there is no reason why it should not be for all three. That it should benefit the general public in some way, is an increasingly important factor especially where conservation needs the support of public money and political goodwill.

Both the complex nature of historical landscape conservation and the fact that it is still establishing itself as a discipline and does not yet have the critical mass or accepted status of other disciplines, are reasons to give very careful consideration to the potential benefits of forming networks and partnerships for educational purposes. This is a topic that I find particularly interesting and I would like now to demonstrate how this approach can be, and is being, put into practice by briefly describing some current educational initiatives with which I am involved. I would not claim that these are the only or most important examples, they are just examples that are familiar to me.

The first is the setting up, in the UK, of an organisation called "Garland" or "The Garden and Landscape Heritage Working Group". The aim of Garland is to establish networks, partnerships and schemes that will promote improvements in the care and application of the heritage of gardens and local landscapes. It works through the mechanisms of education and training and the development of awareness. The word "garden" is used in its broadest sense to mean gardens, parks, designed ornamental landscapes and urban open spaces of all kinds. Local landscapes are those that are connected with particular localities or sites, including archaeological monuments, both in rural and urban areas.

Garland met for the first time in January 1996 when representatives of a number of national, professional, private and educational organisations that are involved in the care of historic parks, gardens and sites, came together to identify the main educational and training requirements of the participating organisations. They also discussed whether there is scope for collaboration. There was goodwill and a willingness to co-operate on all sides and it was agreed that a working group be formed to continue the discussions and explore ways of co-operating. The working group meets about three times a year and is organised by a co-ordinator. Its work is being supported by the member organisations, which either provide financial assistance or the time of their employees. There is, however, a need to secure regular funding for a small central administration to provide the co-ordination that is needed.

At present Garland has two main areas of activity.

- \* The training of professional gardeners for the heritage sector of Amenity Horticulture.

\* Mid-career training of those in managerial, administrative or other professional roles.

The first fruit of collaboration was the setting up of a partnership in connection with a Modern Apprenticeship-Careership scheme for the training of gardeners. This scheme was developed initially and is led by the National Trust but partners have now joined them. The first of these, in 1966, were the Royal Parks Agency and English Heritage (a national government agency with responsibilities for historic parks and gardens). Others, including members of the private sector are being encouraged to participate. Partnership means that the cost of running the scheme can be spread amongst more employers. It also means that most of the employers are relieved of much of the work that they would otherwise have to do in order to organise a training scheme.

There are other advantages in that participants have the reassurance that the scheme has to meet the high standards of the National Trust. Also, money from a government training scheme can be made available to the employer to subsidise the cost of the training. The training itself is given mostly at the garden at which the trainee works and this is supplemented by short periods of formal instruction at a horticultural college.

At the mid-career level, Garland is organising a pilot programme of four one-day training events, which will be held at four parks and gardens in different parts of England. The hope is that this will be a first series of regionally based training days and others will follow. The first four events are designed for an invited audience of representatives from the different interest groups and disciplines that are involved in the management and care of historic parks and gardens. At each event, there will be an introduction to the history, character, particular values and the management of the site at which the event is being held. This will then be followed by an exercise in which participants will be divided into working groups and each group will discuss and try to resolve a problem that affects the management, improvement and conservation of the study site. The idea is to raise awareness of the different issues involved and to increase dialogue, understanding and co-operation between the different disciplines and interests concerned. The event is also designed to help participants to analyse the character of places, understand their full significance and to balance issues in the interests of conservation. The main groups to be invited will include people connected with the running of particular properties, people connected with Environmental Control and Planning, consultants and advisers, grant giving organisations, Government and Local Authority Policy Makers, contractors and educationalists.

Another initiative that is in its early stages, is the setting up of a series of workshops through which people who are involved in the management and improvement of urban parks can meet, exchange experiences and learn about issues that are arising in connection with the Urban Parks Programme. This is a programme of urban park improvement for which the National Heritage Lottery Fund is providing partial funding. Because of the source of the funding, heritage and conservation issues are receiving special attention.

At an international level, networks, partnerships, projects and schemes become more difficult to operate because of the distances and the differences of language, culture and context. This does not, however, mean that they are not valuable nor that one should not attempt them. Indeed, they can be of very considerable value in assisting the exchange of ideas and the development of skills and a broader understanding. Sometimes ideas can be transferred directly

from one country to another, but it is not the only reason why international contacts and experience can be valuable. They give one access to a range of ideas and experience that may not be available in one's own country and these can broaden and develop one's professional and personal knowledge and understanding. They can help one to see more clearly the situation in one's own country. Knowing that you have colleagues in other parts of the world who have similar interests and problems means that one is less isolated and can have the confidence that contact with others gives. There is also the point that increasingly we live in an internationalised world and it is necessary to come to terms with the world beyond our immediate national horizons. But these points are well understood by the ICOMOS-IFLA International Committee on Historic Gardens and Sites. For a number of years now since 1990-91, Annie van Marcke de Lummen, Carmen Anon and others have organised a bursary scheme that is funded by the European Community. The scheme enables young professionals to study the conservation of historic parks and gardens for a period of 3 months at one of three centres in Europe. Up to this year the three have been the Universidad Politecnica de Madrid in Spain, The University of York in the UK and the Ecole Nationale d'Ingénieurs des Travaux de l'Horticulture et du Paysage at Angers in France. Fifteen bursaries were made available for 1997 and we very much hope that the scheme will continue. Over the years at York, we have received ICOMOS-IFLA bursary holders from countries such as Bulgaria, the Netherlands, Italy, Spain, the Czech Republic, Germany, France, Denmark, Portugal and Poland. They have all been keen of a high calibre.

The ICOMOS-IFLA bursary scheme provides an opportunity to create an international network around the bursary holders or to include them in one. But this raises the question of how would the network serve the interests of its members. This question has already been addressed in the contexts of the 'ICOMOS-IFLA Network for Training and Education in the Care and Conservation of Historic Gardens and Parks' for which I am responsible. This network has produced two reports in 1995 which presented the results of two questionnaires. One of these was about the role of the Network and the other gave information about the organisations that had expressed interest in joining it. There were some 27 of these from 10 different countries, but more could now be added. Reports were sent to all those who replied to the questionnaires, so everyone who expressed an interest has the names and addresses of the others who responded together with a list of the educational courses that they organise. The distribution of this kind of information is one small way of helping an international network to develop.

Several members of this Network are in touch with each other about joint projects and schemes, but the initiative has been taken by individual members rather than by the Network as an organisation. For example, there are a number of different schemes which have been proposed or are developing between educational establishments at Versailles, York, Genoa, Florence, Madrid, Hanover and Mexico City. The schemes involve different combinations of these establishments.

In September 1996, at a meeting of members of the Network in Hanover, it was felt that a specific and joint project of some kind was required to help members to develop working links with each other. It was agreed that this project could take the form of asking members to supply definitions for a short list of key terms that are used in garden and landscape conservation work. This would provide an opportunity to gauge the extent of variation in the interpretation of key

concepts and it would also give a basis for a conference, workshops and a publication. It is hoped to launch this project soon.

Another issue that needs to be explored is the use of the Internet.

The European Gardens Scholarships scheme, which I administer from York is independent of ICOMOS-IFLA. It provides two, and sometimes more, bursaries a year to enable individuals to develop their knowledge and understanding of the care, conservation and history of gardens and parks by visiting and studying in a European Country, other than their own, for a period of at least two weeks. They are intended for people who are over the age of 25 and can demonstrate that they are actively involved or interested in the subject.

As part of our programme we are keen that having established a link with a country we should try and develop it and give it a continuing existence. In 1998, we shall have two additional scholarships provided by the Association for Cultural Exchange. We plan to use them in this way. I am very pleased to say that we intend to dedicate these additional scholarships to developing links with the Czech Republic and Poland.

A final initiative that should also be mentioned is the work of the Historic Gardens Foundation, a not-for-profit organisation that seeks to promote awareness and interest in the garden heritage. It has published three issues of a magazine called 'European Gardens' but is also starting to look at other means of fulfilling its objectives.

The different organisations that I have mentioned are all interested in historic parks and gardens, some are interested in sites or the settings of monuments and some extend to other kinds of historic landscapes. One of the issues that needs to be addressed is how much common ground is there between these three types of landscape i.e. historic parks and gardens, the settings of monuments, and other historic landscapes? To what extent can they be treated as one subject area and what effect does this have on educational programmes and networks? The definition I gave at the beginning of this paper suggests that there are common underlying principles, but this does not prevent these three subject areas from being treated as specialisms within the wider subject. Just how far any one organisation can go in addressing all three will depend on its resources, its management and the interests of its leaders.

Peter Goodchild  
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Jan Kaigl

## Some Remarks about the Conservation of Monuments in the Czech Republic

Ladies and Gentlemen,

Kindly allow me to express only a few remarks firstly about the traditions, and the present state, of the sphere of the conservation of monuments and secondly about the conservation of heritage cultural landscape in the Czech Republic.

If looking back into the past, there are things in it we can link onto. Max Dvořák, a leading personality in the history of art at the university in Vienna and one of the founders of the modern European conservation of monuments, was a native of Roudnice nad Labem. Most of the ideas expressed in his 1913 handbook *Katechismus der Denkmalpflege* continue to be topical.

The principles of the conservation of monuments, expressed in the then Austria-Hungary by the existence of a system, gradually set up by the state, of the technical specialised bodies charged with the development of both practical and theoretical aspects of the conservation of monuments, are still valid and influence the development of the present conservation of monuments in almost all the countries of central Europe, including the Czech Lands.

In the Czech Republic, the present legislation concerning the conservation of monuments, i. e. the law No. 20, adopted in 1987, was drawn up at the time of rigid socialism in the Czechoslovakia of the seventies and eighties, but it is remarkable that, objectively, it still fulfils the demands on the efficient conservation of monuments and their preserved historical setting, because even in the said period it was not possible to abandon the Central-European tradition of the conservation of monuments. The authorities are entrusted with administrative decision-making while specialised bodies, i.e. the conservation institutes with large technical potential, apply the decisions in their technical aspects. However, the advantages of this model, its relatively high economic effectiveness included, are not yet used fully, as shown by the results of the comparative analyses carried out by the Ministry of Culture at the turn of 1997.

There is a lack of greater openness of this model towards the public, of greater inclusion of communes and of the citizens' supporting activities concerning the conservation of monuments. However, it would be an illusion to think that the solution to this problem is simple or that it can be found, and especially applied, within a short time and according to a directive. Quite the contrary, it may be expected that this will be a gradual process which will progress simultaneously with the growth of the esteem of the non-economic aspects of the life of society. As shown by some examples abroad, the transfer of the activities of both the administrative and the technical elements of the conservation of monuments to groups of persons without technical knowledge could lead to improvisation and intuitive, i.e. haphazard, decision-making and, in consequence, to irreparable damage to, and losses in, the wealth of monuments movable or immovable. It is necessary to realise that a conservationist does not become an expert on the

completion of his respective study at a university, but acquires expertise gradually, during long-term team-work with his more experienced collaborators, in the process of a continuous and repeated approach to the solution to individual general or specific problems. Therefore, the institutes for the conservation of monuments have an irreplaceable role in this respect - they are both creative workshops and quite unique /ojedinělý/ educational institutes providing for the continuity of the branch. For various reasons, this phenomenon is sometimes underestimated or completely ignored.

In the past two years, 1995 and 1996, the system of the territorial conservation of monuments in the Czech Republic was supplemented and substantially enlarged, which also means that the holistic view of the conservation of preserved architectural and town-planning ensembles was recognised and consolidated, whose overall cultural value is of a higher order than the value of individual areas and properties forming these ensembles. By governmental regulation No. 127, issued in 1995, 60 places with preserved sets of vernacular buildings were declared conservation sites. By edict No. 249, issued by the Ministry of Culture in 1995, another 138 ancient settlements in the countryside received the status of conservation zones, where a less strict regime of conservation is envisaged than on the territory of conservation sites. By edict No. 250, issued by the Ministry of Culture in 1995, 21 new conservation zones were added to the existing set of 228 urban conservation sites and zones. The idea of the territorial conservation of cultural landscape heritage was applied when 15 landscape ensembles were declared heritage zones by the edict No. 208, issued by the Ministry of Culture in 1996.

As will certainly be said in this seminar on other occasions, purposeful preparation for the territorial conservation of cultural landscape heritage started in the Czech Republic shortly after 1980, and that at the European level, because man's and nature's combined works as cultural landscape were recognised only in the Convention on the Salvage of Architectural Heritage, adopted by the Council of Europe in Granada in 1985. In 1987, the intention of conserving cultural landscape heritage materialised in the new law concerning the state conservation of monuments, which allows declaring parts of a landscape whole conservation zones if this landscape has significant cultural value.

The fact has to be stated, however, that the instruments of the conservation of monuments on the territory of heritage landscape zones are not yet sufficient. In substance, they are restricted, as in the case of the built-up areas of the urban or village conservation sites and zones, to the legal provision according to which an authority for territorial planning or a construction authority decide on area management and on issuing licences to build, to make changes in buildings and to do maintenance work and they do this in accordance with the standpoint, which is mandatory for them, of the said authority for the state conservation of monuments. This means that, in the preserved historical environment in a heritage landscape zone, many adaptations and changes to which the Construction Act does not apply cannot be regulated directly in the interest of the preservation of the values of heritage; the only exception is the adaptation of historic gardens and parks independently declared cultural heritage.

In doing this, the instruments proper to the protection of nature cannot always be used, because the interests of the protection of nature and those of the care of

monuments may be different, sometimes even substantially so. However, there is no basic discrepancy between the law concerning the state conservation of monuments and the law concerning the protection of nature and landscape, adopted in 1992.

As to the preparation for, and the gradual implementation of, practical conservation, it is obvious that the best results have been achieved so far in the South Moravian Lednice-Valtice Area, declared a heritage landscape zone in 1992 by the Ministry of Culture. Therefore, this area has been included in the project whose implementation has been started this year by the Ministry of Culture and the Ministry of the Environment and whose aim it is, besides saving and renewing selected parts of cultural landscape and historical buildings in the Lednice-Valtice Area, to verify the possibilities of desirable interministerial collaboration in the conservation of the territory of heritage landscape zones in the Czech Republic, including the verification of the principle of pooling finances.

The exceptional character of the overall cultural value of the Lednice-Valtice Area in South Moravia was acknowledged by its being put on the UNESCO List of Natural and Cultural World Heritage in December last year.

The archaeological conservation sites, too, have to be considered a specific part of protected cultural landscape in the Czech Republic.

The activity of the Ministry of Culture's Commission for the Regeneration of the Territories Protected as Heritage helps crystallize the experts' opinions. The Commission was set up in 1995 as an advisory body and has four sections, one of them purposefully dealing with the problems of cultural landscape, organizing on-the-spot meetings together with local inspections in the field, drawing up examiners' reports on the proposals for the declaration of new heritage landscape zones, submitting ideas which focus on making the methodology of the assessment of cultural landscape more precise, with the identification of both cultural and natural elements included, etc.

I consider that the Conception of the Territorial Conservation of the Inherited Cultural Landscape will be an important inspiration for the further development of the idea of the conservation of cultural landscape in the Czech Republic. The elaboration of this Conception was entrusted to the Prague-based State Institute for the Conservation of Monuments last year and the Conception should be submitted to the Ministry of Culture for discussion and approval before the end of 1999.

I thank you for your attention.

Prague, 17 July 1997     Architect Jan Kaigl  
Director of the Department  
for the Conservation of Monuments,  
Ministry of Culture of the Czech Republic



## The Lednice-Valtice Complex in Southern Moravia

The Lednice-Valtice complex in southern Moravia is unique among the other sites on the UNESCO natural and cultural world heritage list. A cultural landscape where man-made structures are in perfect harmony with nature, representing one of the most successful attempts at turning the dream about the Garden of Paradise into reality, extends on an area of 160 square kilometres.

The Lednice-Valtice cultural landscape complex is a masterpiece of art, an example of an unusual combination of ambition and humbleness, wealth and modesty, artistic talent and the ability to discover and fully appreciate it, and of the continuity of thought of its creators. At the time and in the conditions when the complex was formed, many other works of art were created on this country's territory which, on their own, are doubtless more valuable. Nowhere else, however, can we find this unique combination of so many works of art created over a long period from the late 16th to the early 20th century, and including works of art, handicrafts, architecture, and especially garden architecture, of above-average quality. This can be explained by the fact that the complex was for a long time owned by a single family which, since the early 17th century, was the Liechtenstein family. Having arrived from Styria, the family settled in Moravia at the time of Wenceslas I and Přemysl Otakar II, and already then belonged to the influential families interrelated with aristocratic families in Bohemia. From the 17th century, the Liechtensteins were one of the most significant families in the monarchy in the Danube region. The medieval aristocratic families of comparable standing, like the Rožmberks, Pernsteins, Černoorskýs of Boskovice, and Žerotíns, among others) either died out or left the country at the turn of the 16th century, and their estates were divided or changed hands. The aristocracy that formed after the Battle of the White Mountain, including the Eggenberg, Schwarzenberg, and Althan families, had similar ambitions but lacked the continuity typical of the Liechtensteins.

Valtice, then in Austria, was from the early 17th century until 1938 the permanent residence of the ruling Prince of Liechtenstein, and Lednice in Moravia was his summer residence. The thirteen princes who ruled one after another each linked up with the efforts of their predecessors and gradually changed the swamps and the arid land on both sides of the border between Moravia and Austria into a paradise with the two chateaux adorning it as true gems. As early as the 17th century, the fame of the garden at the Lednice Chateau spread across the Austrian empire and was even visited by the imperial couple. It continued to gain in fame, and in the 19th century "Lednice and its gardens" was the term applied to what has now become the Lednice-Valtice complex. After World War II, Valtice became a part of the newly created Republic of Czechoslovakia, and is currently on the territory of the Czech Republic.

The earliest recorded reference to Lednice dates from a 1222 document issued by the Olomouc bishop Robert. The document mentions Adam and his brother Lipert of Lednice as witnesses. In 1249, Heinrich of Liechtenstein received the Mikulov Castle and a part of the village of Lednice in reward for his services to

Wenceslas I, King of Bohemia. Johann of Liechtenstein in 1322 bought the Lednice stronghold and fortified court from Ortlín Sirotek. Lednice is probably one of the few estates that did not change hands for a long 700 years, between 1249 and 1945, with only a brief interruption in 1571-1575.

In 1367, the Liechtensteins acquired the neighbouring Břeclav estate which they held until 1421, when it was bought from them by the Emperor Sigismund. They bought it back in 1638 for 250,000 Rhenish guilders.

Recorded reference to Valtice dates from even an earlier time. The local castle was founded by the bishops of Passau, and people from Feldsberg in Bavaria settled around it. In 1192, Vichard of Seefeld acquired the castle (Valtice at that time was referred to as "castrum Veldesberch"). The Valtice Castle then changed hands and the estate was divided, only to be unified again in the 14th century by Johann I of Liechtenstein (1358-1398) who also owned the Mikulov Castle and nearby Lednice. Johann I was steward to the Austrian Duke Albrecht III (1365-1395). The family owned Valtice from 1391, for over 550 years.

The two estates, Lednice in Moravia and Valtice in Austria entered the 15th century owned by a single family. It was at that time that the first major interventions in the surrounding landscape were made that can still be visible there. The Včelínek stream, then constituting a border between two provinces, was dammed up at several places, and a cascade of fishponds thus formed with Mlýnský (Mill) fishpond the lowest placed, Prostřední (Middle) located above it, and the water from Hlohovecký flowing into Prostřední. Hlohovecký was originally called Hořejší (or Upper), because the village of Hlohovec after which it was later renamed was founded only around 1475. The one-time Nejhořejší (or Uppermost) fishpond was later abolished. The cascade continued with the Tichý (Silent, but since renamed Dolní, or Lower) and Horní (Upper) fishponds on the then Liechtenstein estate of Mikulov. The last of the system of fishponds was Nesyt, completed in 1418. At its time, it was the only one of the cascade of ponds with a stone dam (hence its German name Steidammteich). However, its builders' estimate of the local natural conditions proved wrong and the fishpond was never filled to the desired level (its name Nesyt, or Nimmersatt in German, can be loosely translated as "insatiable"). Nevertheless, it is still Moravia's largest fishpond with an area of 322 hectares. The cascade, known as the Lednice fishponds, has survived all crises that fishpond farming has experienced in the course of history and due to which many fishponds have disappeared.

The entire complex is based on a combination of principles stemming from the ostentatious Baroque and dreamy Romanticism, and at the same time considerations of usefulness. Both principles are typical of the two centrepieces of the composition, namely Lednice and Valtice, as a whole, as well as in details, and in the surrounding landscape. The Baroque is typical of the Valtice residence and documents the ancient character of the family of princes. It was the determining style for the artistic activity here between the 17th and the early (late<sup>1</sup>) 20th century. The Lednice residence, on the other hand, was an example of the effort of the family to pioneer in the development of the artistic currents arriving one by one in the country, with its own development rounded off with Romantic art<sup>2</sup>, and echoes of Renaissance and Baroque garden landscaping in the late 19th century.

In the course of the 15th century, the Valtice Castle was rebuilt in the Late Gothic style. Its earlier massive polygonal tower can still be seen on a picture dating from 1690. In the 16th century, the castle was rebuilt and expanded in the

then fashionable Renaissance style. However, it remained a cluster of buildings gradually and rather chaotically erected around the old castle. It was not particularly decorative, and neither was it too comfortable to live in.

Also in the 16th century, a Renaissance chateau (or villa) was newly constructed in Lednice, only tens of metres north of what was probably a Romanesque stronghold, used until the late 19th century as a town hall and public house (and having certainly been reconstructed for the purpose). The new building was erected probably by Hartmann II of Liechtenstein who received Lednice from the Emperor Maximilian II in 1575. In the 16th century, the Liechtenstein's possessions in Moravia faltered. In 1560, Christoph of Liechtenstein, nicknamed "Profligate", sold the Mikulov Castle and estate to the Hungarian nobleman Kristóf Kereczenyi for 60,000 Hungarian thalers. In 1571, he also wanted to sell Lednice to him but because at that time it was still imperial property the Lednice subjects, afraid of the new lords, turned to the Emperor for help. The Emperor did not give permission to the sale and held it until 1575 when Hartmann II got it back as feud. Lednice became the family's property under the reign of Rudolf II, in 1601, and because Mikulov had been sold, it was the family's only possession in Moravia. Repurchased, it became the core of the family's later huge holdings in Moravia and Bohemia. This is probably why it had pride of place among their other possessions and was so beautifully decorated.

The new chateau built by Hartmann II was a one-storey three-wing horseshoe-shaped structure open towards the south. The courtyard was surrounded by arcades, and an arcade also opened the thirteen-axial northern front. As a whole, the structure resembled a villa as described by the Italian architect Andrea Palladio (1508-1580) in his *Quattro libri dell'architettura* published shortly before. A new church was built in the western wing (ca 1579?) to replace the earlier temple destroyed by the Hussite army and probably repaired only provisionally. A parish priest's house was built opposite the church.

It was the aim of the Liechtensteins at that time to acquire territory corresponding to their princely status. When no imperial principality was for sale they tried to persuade the Emperor to declare as principality the possessions around Valtice and Lednice. Their request was turned down, probably because of the strategic position of this territory. The Liechtensteins did not give up. Gundakar first succeeded in having his estates at Moravský Krumlov and Uherský Ostroh declared by the imperial diploma Principality of Liechtenstein. This, however, lasted only until the prince's death in 1658. It was only his grandson, Prince Anton Florian, who succeeded in having the Emperor Charles VI unite in 1719 the previously acquired estates in Vaduz and Schellenberg and declare them Principality of Liechtenstein, located in the valley of the River Rhine, far away from the family's possessions in Moravia, Austria and Bohemia.

Charles I of Liechtenstein (1569-1627), an outstanding personality, set the guidelines for the future development of the complex. He made of Valtice the residence of the ruling Prince of Liechtenstein.

It is quite probable that Charles I planned to reconstruct the old castle as a sumptuous and comfortable residence but failed to complete the project. After 1606, the builder to the Emperor, Johann Baptist Carlone, was in charge of the construction. By 1617, the two front wings could have been finished, the large hall ceiled, and Charles I had selected subjects from the family's history (such as How we converted to Catholicism, and How I became a district administrator), for a ceiling painting which, however, was not completed in his lifetime. Most of his

plans were accomplished only by his son Karl Eusebius. Thus, the model for the parish church of the Ascension of the Virgin Mary was made in 1602, but the construction was undertaken only thirty years later.

Charles I selected Lednice to become the family's summer residence. The chateau was modern but lacked the showiness of the inherited chateau at Bučovice<sup>3</sup>, the most modern and most ostentatious of the family's possessions and therefore considered as an example. A new ballgame court was built at Lednice after the example of the ballgame court at Bučovice, differing only in the roofing (with the roof at Bučovice tiled and the roof at Lednice shingled). The conditions in Lednice were more favourable for the building of gardens. The ground sloped moderately right from the chateau towards the Mlýnské branch of the River Dyje. Behind it a large meadow was created by felling trees in the riverside forest along a main road. Forests extended to the east and west of it, along the River Dyje. (The Valtice Chateau, on the other hand, was surrounded on three sides by the town, and stood on an arid elevation.) There is recorded reference to several gardens having existed already at the Renaissance chateau: the lady's decorative garden (after the death of Hartmann II, Lednice became the widow's residence), the kitchen garden, an orchard, a hop-field, and a vineyard.

Charles I further improved conditions at the chateau and enlarged the garden. Apart from Carlone, Marco de March (Marco de Bre?) was also active at Lednice. The contract with Carlone ended after he completed the turrets of the garden pavilions in 1626. By that time, the decorative garden had been divided into seven squares, terracing towards the River Dyje. It was adorned with the sculptures of Lorenz Murman from Vienna and fountains by the "Wasserkünstler" Antoni Puntzler from Linz. A letter written by Prince Charles I, dated February 21, 1611 at Lednice, invited Puntzler the following spring to Lednice. A game reserve was most probably built next to the garden.

The plan to create a Liechtenstein Principality on the Austro-Moravian border was to be reflected also in the landscape. Like the many other ideas, this one too materialized only under Charles's son Karl Eusebius (1611-1684). When his father died, he was still a minor, and his uncle Prince Maximilian was his guardian. Karl Eusebius in 1629 went on a "cavalier" tour of Germany, Holland and France with his cousin Hartmann, the son of Prince Gundakar. He also spent over a year studying law in Brussels. After he returned home in 1632, he was declared a major and able to take over administration of the inheritance. He dedicated himself to it and to promoting, in a program way, the glory of the family of princes. He outlined the principles for the upbringing of the princes and princesses and in his "Book on Architecture" set the guidelines for the construction of the princes' residences which "even as ruins would command respect for the family's glory and greatness". He also founded the Liechtenstein art collection, made the Lednice garden famous, and cultivated music, theatre and alchemy.

Karl Eusebius continued to enlarge the Valtice residence. In 1643, the stable with the corner towers was completed. There is recorded reference to the presence here in 1645 of Francesco Caratti, later a famous architect. The riding-hall was built in 1659. However, the Valtice Chateau was still more like a stronghold and not a modern, beautiful residence as described by Karl Eusebius in his "Book on Architecture". The chateau then comprised ten wings built around three courtyards extending between the old Gothic tower at the highest point of the complex and the tower above the entrance to the chateau. A moat with a drawbridge separated the chateau from the area before it with stables and a

riding-hall. In terms of size the complex matched the Český Krumlov Chateau but Karl Eusebius was still not satisfied with it and advised his son to leave it and build a new residence elsewhere.

The construction of the parish church in Valtice was started in 1631 under the supervision of the architect Giovanni Giacomo Tencalla from northern Italy who at the same time built the pilgrimage church in Vranov u Brna where a Liechtenstein family tomb is located. For the first time in central Europe, he built here a facade with two towers, an example shortly afterwards followed by other builders. When Tencalla's vault collapsed, he was replaced by the architect Ondřej Erna from Brno. Construction was completed in 1671 and the high altar was at that time decorated with Rubens's painting *The Ascension of the Virgin Mary*. In the 18th century, this painting was replaced by a copy made by the Italian painter Fanti. The monumental church is still the dominant feature of the Valtice square and a landmark of any long distance view of Valtice.

Karl Eusebius paid special attention to Lednice. In 1632-1633, he had what he thought to be a small chateau reconstructed probably by Tencalla. The same architect also built the garden pavilion which, however, the Prince disliked and said it only spoilt a beautiful view. An artificial grotto was built under the chateau, and orange, lemon, and pomegranate trees and laurels were planted in the garden. In 1653, the Italian gardener Comino Nanini was engaged to look after them and in 1655 orangeries were built after the example of the Salzburg orangeries. Because only water brings life into a garden, Prince Karl Eusebius paid special attention to water attractions. Stonemason to the court Peter Materna who made the magnificent Bacchus fountain in the courtyard of the Bučovice Chateau for Karl's uncle Maximilian, repaired the old fountain in Lednice in the winter of 1632-1633 and built six new ones. At the same time, he was working on at least 15 stone fountains designed by Tencalla. He was also asked to build two fountains 17 feet (5.4 metres) tall and a pool 42 feet (13.2 m) wide and 30 feet (9.5 m) long. In 1643, Giovanni Francesco Alfonso Grotti was asked to reorganize the water system in the garden. Ondřej Erna and his son from Brno built a water tower about 22 metres tall into which water was pumped by water wheels from the River Dyje. The pressure was sufficient for the water to be supplied to the water jets in the garden.

Thanks to the many surviving pictures and descriptions of Karl Eusebius's Lednice residence, we have a good idea about it. The horseshoe-shaped ground plan of the one-storey chateau was preserved. The arcade in the north was built-in, and the present-day halls were thus created. The northern facade was flanked by two towers in the corners and the middle three-axial part was extended by a storey. The facade was decorated with pilasters (two of them in the towers and the middle part of the structure, and terminated with caryatids). In spite of other large-scale reconstructions, the original ground plan and space division have been preserved and Karl Eusebius's chateau has survived within the current chateau. The richly decorated side coulisse walls created a garden courtyard at the northern side of the chateau. Into it was built an amphitheatre whose base was at the level of the chateau cellars rebuilt as artificial grottos. These were connected by a vaulted corridor with the amphitheatre. The axis of the corridor was a continuation of the garden's main axis, emphasized by fountains (one of them has survived in the Lednice chateau garden.) To the left and right of the axis were the square fields of the garden adorned with flower ornaments, fountains and pavilions. The lowest situated terrace connected the garden with the River Dyje. A view opened

towards the north across the meadows. There could have been a pavilion on the banks of the River Dyje, obstructing that view. The ball-game court and the guest wing were built next to the garden. In front of the eastern wing of the chateau was an open space "easily accessible from the house", where several hundred orange, lemon and other similar plants stood in summer which were put into the orangery for winter. A game reserve in the forest linked with the garden in the north-east. Eight alleys were cut through the forest and a summer house was built at their intersection. This was the famous Hvězda (Star) of Lednice. South of the chateau was the kitchen garden of a square ground plan with an eight-pointed star of garden paths lined with exotic fruit trees.

Prince Karl Eusebius also paid attention to the grand landscaping project aimed at expressing the dynasty's strategy. In 1656 he had an alley created directly connecting Valtice with Lednice. Later, alleys were planted also between Valtice and other places, making of Valtice the centre of the prince's world.<sup>4</sup> At the time of Karl Eusebius, spruce trees were planted in the alleys because "they grow so beautifully straight." Spruce and fir trees were also planted in the empty spaces in Boří forest. The seedlings were brought here from the Ruda estate in Moravia. However, these efforts proved in vain.

Karl Eusebius did not give up his idea of building a magnificent family residence (the never completed chateau at Plumlov started to be constructed after his own design). He tried to persuade his son to leave the ugly Valtice Chateau whose "naked" walls were not decorated by a single column, and to build an entirely new residence on the Rajstna hill.<sup>5</sup> Johann Adam Andreas of Liechtenstein (1657-1712) rejected the avant-garde design. He liked the traditional Valtice residence, a document of the family's long history dating back to times before the Battle of the White Mountain. He had therefore the old residence modernised in such a way as to give it a more regular form in terms of material and make it better correspond to period taste in both exterior and interior. In 1688, construction of the sala terrena started probably after Fischer's design. In 1691, Domenico Martinelli designed the reconstruction of the chateau's main staircase.

At Lednice, Johann Adam stuck more to the idea of his father. North-west of the chateau, on the edge of the chateau garden, he had a complex of stables and riding-halls built. In terms of size and form, these "utility" structures actually overshadowed the chateau built in the Mannerist style. The design was for four wings around the courtyard. Three were built by 1698. Still in 1789, the construction of the fourth was considered. The southern wing houses the winter riding-hall and a carriage shed. The western and eastern wings oriented northwards provided the horses with a constant temperature and protected them against over-heating, and were therefore made into three-aisle stables with marble troughs. The western wing was reconstructed in the late 18th century as staff flats. In the middle of the courtyard, used as a summer riding-hall, there could have been a pool for watering the horses. No wonder that the chateau was nicknamed "a chateau of studs". It was designed in 1688 by Johann Bernhard Fischer von Erlach and built by Domenico Martinelli. It betrays the influence of Karl Eusebius, an outstanding expert on horses and horse-breeding.<sup>6</sup>

With the death of Johann Adam Andreas in 1712, Karl's branch of the family died out and, according to a family agreement, family rule was transferred to the descendants of Prince Gundakar (Maximilian was childless.) The first of them was Prince Anton Florian (1656-1721) who united the property of both family

branches. The leading diplomat was until 1694 the Emperor's ambassador to the papal court in Rome and from 1703 Steward and Prime Minister of the Spanish King Carlos III. After he resumed administration of the family estate, Anton Johann Ospel became architect to his court. Ospel was also the one who designed in 1713 the plan for the reconstruction of the Valtice Chateau which lasted until the middle of the 18th century. The grand project was never fully completed. The structures erected by Johann Adam Andreas and his predecessors were demolished, and the reconstruction was such a large-scale one that in some cases it could rather be described as new construction. After the death of Anton Florian, his son, Prince Joseph Johann Adam (1690-1732) replaced him as ruler. He considered it his chief task to complete the chateau's reconstruction. In 1721, Ospel was in charge of the entire project. By that time the riding-hall, the stables and the carriage sheds had been completed and the gate built through which one enters the chateau today from Valtice's central square. Ospel's plans for Valtice were also executed by the architects to the Prince Joseph Wenzel of Liechtenstein (1696-1772), namely Anton Erhard Martinelli and Antonio Beduzzi. In 1745, reconstruction of the chateau was completed with the garden wing and the chateau chapel. The chapel's ceiling was painted by Domenico Maniardi (d 1747) after Beduzzi's design. The wings surrounding the other two courtyards and the old tower of the Valtice castle were then demolished, and a French garden replaced them. At the far end of the park, an artificial grotto was built in a small hill decorated at the top with a Chinese pavilion. The architectural development of the residence at Valtice ended with the construction of the theatre in 1790.

Lednice could not escape the attention of Prince Anton Florian. In 1712, Pietro Giulietti repaired the chateau's facade. The idea of raising the chateau by one storey dates from that time, although it was carried out only much later. In 1715, struck by a lightning, the old pavilion in the garden was burnt to ashes. The Prince asked Ospel to build a new pavilion, which he later had decorated with eight stone statues. The same year, a new wooden orangery was built where the palm glasshouse stands today. Seventy-fathom (120-m) long, it was the largest in central Europe. Apart from it, there were two plant-forcing houses and a pineapple glasshouse in the garden. Along the axis of the garden, and in the direction of Podivín, an alley was cut opening the garden towards the surrounding landscape in line with Le Notre's principles. The water system in the garden required constant maintenance. Adam Partl was engaged for improving the water jets in 1719, and a new water tower was built.

Prince Anton Florian continued to plant alleys in the surrounding landscape. In the years 1715-1717, a total of 2,201 trees were planted along the old road from Valtice to Lednice. Most of them were linden, ash, poplar and maple trees. The alleys lined the straight roads connecting Valtice with Ladná, Břeclav, Lanžhot, Katzelsdorf, and the Valtice pheasantry. Anton Florian's son Joseph Johann Adam and grandson Johann Nepomuk Karl had no major influence on Lednice. It is probably worth mentioning that in 1723, Dominique Girard drew a plan of the Lednice park which has not survived to the present.<sup>7</sup> The large orangery had to be repaired after the fire of 1726.

Prince Joseph Wenzel had the orangery repaired again in 1752. In 1756, he ordered a weir built on the Mlýnské branch of the River Dyje with water-powered machinery. Work on the project was delayed with all sorts of difficulties arising. It was only his successor who started the construction of projects thanks to which the complex later flourished.

Prince Franz Joseph I (1726-1781) inherited from his uncle Joseph Wenzel a huge property and large collections of art. His major contribution was at Valtice and Lednice. The reconstruction undertaken in Lednice was much larger than that in Valtice. Architect Isidor Canevale made the design and Joseph Messl, who had already worked for the Prince Joseph Wenzel, supervised the construction since 1773. The eastern wing was extended by a corridor on the courtyard side, the western wing with the chapel was demolished and rebuilt on a larger scale. The addition of a storey and half-storey increased the building's coherence, further enhanced by a pilaster order. Overall, the building was in line with the architecture of the "chateau of studs" of Johann Bernhard Fischer von Erlach, and the Lednice residence was completed in more or less a unified style.

Alois Joseph I (1759-1805), the son and successor to the preceding prince and an economist by training, devoted himself especially to care of the princely property in the spirit of the Enlightenment. Eight years after he assumed the rule, he had a map of the surroundings of the Lednice Chateau made (Karl Rudzinsky, 1789), the earliest depiction of the Lednice park.

The garden at that time extended only on the right bank of the Mlýnské branch of the River Dyje. A terraced parterre still stood at the northern side of the chateau. A large alley connected it with the French garden in the east, and another alley connected the French garden with the "Star". The left bank only had a forest path cut through by Prince Anton Florian.

The monumental French garden built in the eastern part of the present-day chateau park was completed in a sentimental style by the Prince Alois Joseph I (who ruled in 1781-1805). Its regular pattern was preserved, and only an English section was added to the French section as yet another attraction. More grottoes were built in the southern section, decorated with the sculpture of the Three Graces by Johann Martin Fischer (1741-1820), created prior to 1786. The map drawn by the architect Karl Rudzinsky in 1789 and the plan of the park by Ignatz Holle of 1799 prove that within ten years the Lednice park was decorated with many sentimental structures inspired by the fashionable Chinese garden of William Chambers, architect to the English royal family.

Prince Alois Joseph I travelled a lot as a young man and was interested in the development of agriculture and forestry. Whether or not he visited the famous Hampton Court, Stowe and Kew gardens during his visit to England we do not know. He must have certainly been inspired by the work of Capability Brown and William Chambers. It is also possible that he brought back to Moravia some of Chambers's popular books. Especially the one on "Plants, Elevations, Sections, and Perspective Views of the Garden and Buildings at Kew in Surry" (London 1763) could have inspired the landscaping of the garden at Lednice.

In 1790, Joseph Hardtmuth (1758-1816) became architect to the prince's court. Over the next nine years he built in the Lednice garden several structures on Antique, Oriental and medieval motives typical of the contemporary sentimental scenic gardens. He rebuilt the pavilion in the middle of the game reserve called the "Star", recorded reference to which dates from the 17th century, as a Temple of the Sun, a circular structure on ten pillars built of stone, with a painted dome and the inscription RERUM PRODUCTORI ENTIIUM CONSERVATORI on the main cornice. The temple was demolished in 1838. The eight alleys running out from the temple were lined with thin poplar trees and the alleys were terminated with conspicuous structures: the northern one with an arched bridge and a weeping willow, the north-eastern one with a half-collapsed triumphal arch with the



inscription DIVO JULIO IMPERATORI, the eastern one with a log cabin with rooms painted in the Slovácko folk style, the south-eastern one with a Gothic house, the southern one leading towards the Lednice farmsteads, the south-western one ending with a view of the monumental structure of the riding-halls by Johann Bernhard Fischer von Erlach, the western one with the Swan Lake and water jets, and the north-western one with a mosque and a minaret.

While at Kew (and the gardens at Schwetzingen in Germany, Tsarskoye Selo in Russia, and elsewhere) the mosque is the dominant structure and the minarets are only complementary, at Lednice the 62-metre-tall minaret is the key feature with the rest, not even called a mosque today, only a complement. The minaret was built in 1797-1802. Joseph Hardtmuth reportedly designed it overnight. In autumn 1797, the ground was prepared for construction. Because the ground where the minaret was to be built was chiefly silt, it had to be reinforced. The area of a hundred fathoms was dug ten feet (3.15 metres) deep, and 500 pointed and metal-sheathed alderwood piles were hammered into the bottom by a horse-driven machine specially made for the purpose. Two horse-driven pumps at the same time pumped water out of the pit. An oakwood framework consisting of 48 beams in the north-south and 48 beams in the east-west direction was laid upon the piles to bear the stone foundations. The structure was erected on them. For its construction, Hardtmuth had built a spiral scaffolding, winding twelve times around the future building and previously unseen in the country.<sup>8</sup>

The domed and spired "mosque" surrounded by arcades was built on a square ground plan. On the first floor are eight richly decorated halls whose present appearance, however, dates only from the late 19th century. The tower of the minaret was octagonal up to the level of the second gallery and then cylindrical. The upper gallery under the typical helm roof terminated with a dome and a crescent is accessible by 302 steps.

A Chinese pavilion similar to the Confucius house at Kew was built in the garden in 1795. Hardtmuth designed it as a decagonal wooden structure surrounded by a gallery, built on three-level stone foundations and with a lantern projecting from the pagoda-shaped roof. The edges of the roof were decorated with bells. The pavilion was "tailor-made" to the silk, hand-painted tapestry bought shortly before by the Prince Alois Joseph I. The tapestries were from the Chinese pavilion at Versailles and were brought to Vienna after the French Revolution.

The garden was expanded to the left bank of the River Dyje.

Prince Alois Joseph I also started to build structures outside the chateau parks, in the open landscape. After the Egypt-inspired obelisk of 1797 between Lednice and the village of Přebuz, the first really monumental structure was Belvedere (1802) on Liščí hill at Valtice, a manor where pheasants, peacocks and guinea fowl were bred. Its architecture - two wings extending from an octagonal pavilion - were neither Classical nor Orient-inspired. It is surprisingly similar to The Aviary at Kew.

The sentimental garden at Lednice was inspired not only by England. The German influence was also important. The book "Theorie der Gartenkunst" by Kiel Professor C.C.L. Hirschfeld and the park at Wörlitz in the Anhalt-Dessau principality were the chief sources of inspiration. The first North American trees were imported to Lednice from this principality in 1799, and court gardener Joseph Liefka was sent to Wörlitz for training.

Prince Alois Joseph I was aware of the fact that most of the Liechtenstein family property were forests. Consumption of wood was fast growing in the late 18th century and although the prince had new roads built in the Jeseníky mountain range, most of the lower situated Liechtenstein forests were in a bad state. Economic councillor Theobald Walaschek of Walberg was in charge of importing from North America trees known in Europe to be fast-growing and providing high-quality wood. After seedlings brought in from Wörlitz were tested, a special expedition was sent to North America, financed by the prince and led by senior gardener at the botanical garden of the Vienna University Joseph van der Schott (1770-1812). Based in Reading, Pennsylvania, the expedition went on tours of Virginia, New York and Delaware. In the course of the four-year research, 130 boxes and barrels full of seeds and seedlings were brought to Lednice. The nurseries founded behind the minaret started to sell young plants in 1808 throughout the monarchy and across Europe. Canadian nut-bearing trees, American poplars, planes and especially false acacias, one of the most popular trees of the early 19th century praised for both their beauty, unmatched by any locally-grown tree, as well as for their high-quality wood and the honey made of the nectar from their flowers, and their healing effects, were all available here.

An early death prevented the prince from completing the project. His younger brother Johann Joseph I (1760-1836, ruled from 1805) continued it, under the influence of the advanced English landscape gardening. The book published by the leading English landscape gardener Humphry Repton in 1803, namely "Observations on the Theory and Practice of Landscape Gardening" was among the volumes in the chateau library. Moreover, Prince Johann I engaged garden architect Bernard Petri (1767-1853) who, together with Friedrich Ludwig Sckell (1750-1823) visited gardens in Holland, Belgium and England. Like Sckell, garden architect to the Bavarian royal family, Petri too was under the influence of Repton. Between 1805 and 1808 he built the Lednice and Valtice parks and the Lednice-Valtice complex as a whole as an English grazing landscape.

To prevent the flooding of the park by the River Dyje he devised a simple yet ingenious solution - he had a pond, 1.3 metres deep on average, dug out, and used the earth to create islands and raise by 60-100 centimetres the level of the surrounding park. The pond covers an area of 29 hectares and has 16 islands. Some are connected by bridges, others are totally inaccessible and a nesting place for rare birds. The pond was built in two stages. Work on the project continued after Petri left (1808) until 1811, probably after his design. The last stage included the digging of a new riverbed for the River Dyje outside the park, in order for the river not to damage the park. In the six years that the construction lasted, between 300 and 700 people worked at Lednice from early spring to late autumn. They moved nearly half a million cubic metres of earth. Prince Johann Joseph I paid two million guilders for the grand project. The creation of the park itself was also costly. The park, covering an area of 180 hectares, is divided into several different thematic sections. The eastern one is one of rest with wide meadows, solitary plants as well as groups of old trees, most of them of local origin, and hedged with scenic overgrowth. The key feature of the western section is a fishpond with islands. All vertical lines here are prolonged thanks to reflections in the pond's surface. The dramatic character of the composition is further enhanced by the narrow throughviews and colourful groups of trees with the dark conifers alternating with the lighter poplars, planes and false acacias. Lights and shadows are a very important part of the composition at the Lednice park. The

hundreds of species and varieties of trees, shrubs and flowers give each corner in the park a unique atmosphere which moreover changes in a different light, weather and season of the year.

Petri's activity was not limited to the chateau parks at Lednice and Valtice. The prince also had English parks created around the Mlýnský, Prostřední and Hlohovecký fishponds. The banks of the fishponds were indented, and islands were made in the middle. Paths were created and trees planted along their perimeter. The original composition was inspired by the principles of the English landscape gardener Lancelot Capability Brown (1716-1783). The perimeter paths were lined with groups of trees, and the area around the fishponds was at some places closed by narrow bands of plants constituting a backdrop to interesting structures. At some places, the paths were lined with a single row of trees.

Adorning the landscape between Lednice and Valtice with Romantic structures was a task entrusted to the architect Joseph Hardtmuth (1758-1816). He had earlier built for Prince Alois Joseph I at Lednice a bath (1794, demolished in 1804), the Sun Temple (1794, demolished in 1838), a farmstead (1794-1797, most of it demolished in 1882), the Chinese Pavilion (1795, demolished in 1891), the minaret (1797-1804), the obelisk halfway between Lednice and Přítluky (1798), the Belvedere manor (1802), and probably also other structures at the Lednice park, like the Gothic house and the artificial ruins of a triumphal arch. He had designed and built for Prince Johann Joseph I the aqueduct (1805), and bath (1806, later demolished) at the Lednice park, and a hunting lodge (1806) and Janohrad (1807-1810) east of Lednice, on a peninsula projecting into the River Dyje.

Janohrad was built in memory of Johann of Liechtenstein (1358-1398), the famous steward to the Austrian dukes. It is a fine example of a Romantic idea of medieval architecture. The structure of an oblong ground plan includes a courtyard and a Knights' Hall next to the front facing the river, with small, cosy rooms in the corner towers. The gallery on the outside of the building was used as an observation balcony for ladies watching hunts.

Joseph Hardtmuth also built the Temple of the Muses (1807-1808) at the end of the Lednice orangery, reconstructed the Nový dvůr (1809-1810) south of Lednice, designed and started to build manors at Pohansko (1810-1812) and Lány (1810-1812) south of Břeclav, the Memorial to Fathers and Sons (1810-1812) on the Rajstna Hill at Valtice, Diana's Temple, a manor in the shape of a triumphal arch known as Rendezvous, the obelisk halfway between Lednice and Valtice (1811, which collapsed after it was struck by a lightning in 1867).

In 1812, Joseph Kornhäusel (1782-1860) became court architect to the Prince. He completed the projects started or designed by Hardtmuth, like the Memorial to the Fathers and Sons (Colonnade) in 1812-1817, and the triumphal-arch-shaped manor Rendezvous (1812-1813).

The Colonnade was built at the highest elevation of the Lednice-Valtice complex as a viewpoint. An illusive twelve pairs of columns support an entablature with an observation terrace surrounded by a balustrade. In the corner groups of four columns (and semicolumns) are staircases built in stone blocks, and the middle columns are reinforced by a triumphal arch erected within. The niches on the southern facade are decorated with vases, the niches on the northern front facing Valtice with allegorical statues of the princes in whose memory the structure was erected, namely Franz Joseph I, the father, and the brothers Alois Joseph I, Johann Joseph I, and Philip. The dedications in German on the southern

facade ("To unforgettable souls the only surviving son") and on the northern facade ("Son to father, brother to brothers") clearly indicate its purpose. The Colonnade and Diana's Temple are the two most monumental structures of the Lednice-Valtice complex.

Diana's Temple (Rendezvous) was built at the highest point of the Boří forest. Its main axis (like the axis of the Colonnade) is directed towards the minaret. The temple has the shape of a triumphal arch. In the eastern column is a monumental staircase, in the western one the home of the forest-keeper. In the trave is a spacious hall with windows looking northwards towards Lednice, an antechamber, and below them some utility space on the mezzanine. The temple was dedicated to Diana, Goddess of Hunt.

In 1814-1815, Joseph Kornhäusel built to the Lednice Chateau an extension - a garden wing connecting the main building with the orangery. Though the orangery thus became smaller, the chateau got new splendid rooms which, according to eye-witness accounts, were decorated in the French Empire style, with stuccoes and sculptures. One of the rooms was lighted through a dome with a lantern, another one housed a theatre regarded to be the most beautiful chateau theatre in the monarchy.

The same architect built in 1814-1816 on the northern bank of the Prostřední fishpond the Rybníční manor, and on the south-eastern bank of the Mlýnský fishpond Apollo's Temple in 1818. On the slope descending towards the fishpond rises a Doric portico with eight columns at the front. It supports a terrace with a semicircular niche facing the fishpond. The pavilion is decorated with a relief of Apollo in his sun chariot transferred here, like the other sculptures, from the Temple of the Muses at Lednice. The light yellow structure is particularly beautiful at sunset.

In the early 1819, Franz Engel became court architect (he died in 1827). He completed Apollo's Temple and the Katzelsdorf structure after Kornhäusel's design, and added to Hardtmuth's Nový dvůr the Rotunda, a circular pavilion with a hall separated by glass walls from a shed originally intended for 20 cows of the rare Bern species. In 1824, he built the Temple of the Three Graces on the southern bank of the Prostřední fishpond opposite Rybníční manor on the northern side. It is a semicircular colonnade built around a sculpture of the Three Graces transferred here from the Lednice park. In the niches are statues of the muses and arts brought here from the demolished Temple of the Muses also at the Lednice park. Next to the southern end of the colonnade stand three pavilions: the middle one houses a richly decorated hall, the side ones are homes.

Engel planned the construction of the Hraniční manor on the western bank of the Hlohovecký fishpond, a counterweight to Apollo's Temple, originally as a Romantic knight's castle. Hraniční manor was eventually built under the supervision of architect J. Poppelack in 1826-1827 and it is not clear whether he designed it himself, whether he executed an unknown design by Engel, or whether it was Kornhäusel's design. The Hraniční (Border) manor was built on the border between two provinces passing through its middle. The northern half stood in Moravia, the southern one in Austria. The border was formed by a stream flowing through the middle open arcade. It was supplied with water by a fountain placed amidst the overgrowth on the edge of the park. Three halls on the upper storey were connected by observation terraces oriented eastwards, towards Apollo's Temple across the Mlýnský fishpond.

By the time when the Prince Johann Joseph I of Liechtenstein died, the complex had already been founded, and was publicised especially in connection with the construction of the railway from Vienna to Brno.

In 1836, Alois Joseph II (1796-1858) took over the prince's sceptre. Aged 24, he travelled across England and Scotland and returned there in 1837 as ambassador of the imperial court for the coronation of Queen Victoria. On that occasion he met the English architect Peter Hubert Desvignes whom he later invited to the Continent and in 1841 asked to reconstruct the Lednice Chateau. Desvignes' designs of a new glasshouse and the reconstruction of the Lednice Chateau were, however, never executed.

The reconstruction of the residence at Lednice started with the demolition of the old orangery and the adjacent Temple of the Muses which by that time was empty and stripped of all the decorations. Next to the chateau's facade in the French Empire style was built a new glasshouse (1843-1845) designed by Georg Wingelmüller (1810-1848). It is 92 metres long, 13 metres wide, and 10 metres high. The roof is supported by a bold cast-iron structure of 22 pairs of columns on a parapet. The glasshouse is the earliest embodiment of the modern ideas of the English landscape gardener John Claudius Loudon on the Continent. Loudon claimed that rounded walls were ideal for a glasshouse because the Sun appears to be moving in a circle. The glasshouse was first used in the same way as the orangery had been used before it - empty in summer, it served in winter for the storage of hundreds of potted orange and lemon trees, camelias (about 350 varieties) and other exotic plants. The pots were masked with moss and the illusion of a Garden of Paradise was completed by golden pheasants and canaries, as well as the goldfish in the fountain. The severe winter of 1879-1880 destroyed the orange trees (some of which were 300 years old) and the glasshouse was turned into a winter garden with palms, fern and flowers.

In the meantime, Wingelmüller designed the chateau's reconstruction in a grand style. Although he knew that Prince Alois Joseph II had asked the English architect Desvignes to design it back in 1840, he submitted his own design to the prince on 16 February 1845 and the prince approved it. Reconstruction started that same year, and the shell was completed in December 1847. Before that, in 1846, Wingelmüller was sent on a study tour of Germany, France, Belgium, England and Scotland. Shortly after his return, on 6 August 1848, he died. Construction was then supervised by his assistant Johann Heidrich until completion in 1858.

The ground plan and the material dispositions of the chateau remained the same as in the preceding centuries. The wing built next to the southern facade houses a church and is decorated with pinnacles, and sculpted crabs and flowers. The portals above the entrance are richly decorated, in contrast to the simple yet noble interior. The northern front has an equally richly decorated portal culminating with the sculpture of a lion holding the Liechtenstein coat-of-arms. The visual effect of the architecture is further enhanced by the flag tower and the prismatic tower, as well as the balustrades, pinnacles and attic gables with lots of detail. The perfect harmony of the exterior and interior of the chateau, with the state apartments on the ground floor its finest example, and the degree of craftsmanship, make of the Lednice Chateau one of the best neo-Gothic structures of its time.

The last structure erected in the complex was the Chapel of St. Hubert in the Boří forest (1854), designed by Georg Wingelmüller (1810-1848). It is a

triangular structure with reticulated tracery, the roof and portals decorated with sculpted crabs, flowers, and a large stone cross at the top.

The Prince Alois Joseph II died only a week after the reconstruction was completed. His son, Johann Joseph II, was born at the Lednice Chateau in 1840. By the time his father died, he had come out of age and could assume the rule. He ruled for an unbelievable 71 years, until 1929, taking care of the bequest of his ancestors, and cultivating the Lednice-Valtice complex. He used to ride across it on horseback and later, as an old man, in a carriage almost every day. He banned the felling of old trees and hunts which he regarded as too cruel, and further enhanced the beauty of the complex with newly constructed churches at Poštorná and Ladná, schools, town halls, hospitals, water mains, and other utilities.

Changes in the towns of Lednice and Valtice made necessary by the extension of the chateau parks were actually the most significant interventions within the complex. The prince was not particularly pleased by the fact that the Lednice Chateau stood next to farmers' houses on Dlouhá street, in the vicinity of the old town hall and a farmstead. This is why he bought all of them, had them demolished (1882) and founded a new garden in their place. Before that, however, he had to build a new town hall and school for the town at his own expense. The old kitchen garden was thus connected with the chateau garden. Vincenzo Michelli of Florence designed a regular-shaped garden inspired by Baroque examples. Its main axis was set by the Benátská fountain, probably the last one from the earlier Lednice gardens of the 17th century. The axis is decorated with sophisticated flower ornaments. To the left and right of it are groups of trees enclosed within high, regularly shaped yew-tree hedges. Perennials, roses, conifers and deciduous trees from the prince's collection were all planted here. In front of the glasshouse is a space decorated with ornamentally cut box. The prince wanted the new garden not to differ from the old park and had mature trees from the park and the surrounding forests replanted in the new garden in the 1880s on an as yet unprecedented scale. Senior gardener August Czullik developed a special technology for the transfer of linden-, chestnut-, pine- and fir-trees as tall as 20 metres. According to period testimonies, the first visitors to the garden were greatly surprised.

Barviřská street next to the chateau in Valtice was changed in a similar way. A regularly-shaped garden with an amphitheatre, decorated with Baroque statues brought in from Silesia, was created in its place in the 1890s.

The historic development of the complex thus came to an end. The result was an area of 160 square kilometres around the two natural centres and princely residences that were Lednice and Valtice. The two residential chateaus are centrepieces of the composition. The Valtice Chateau with the Baroque parish church of the Assumption of the Virgin Mary constitutes a landmark in long-distance views, especially from the west. Next to it is a system of alleys from the 17th and 18th centuries, forming the Baroque part of the composition.

In the case of Lednice, the exotic minaret is the landmark rather than the chateau itself. The minaret well expresses the Romantic atmosphere typical of Lednice. In the last Romantic reconstruction, Lednice was adapted in a such a way as to blend harmoniously with the surrounding landscape. The mix of Baroque and Romantic compositional principles enhances the complex's appeal. Architecture, garden and open landscape are all perfectly combined here.

All of the structures were erected in places of some significance, like elevations, for example: the Colonnade at the highest point of the entire complex,

Rendezvous at the highest point of the Boří forest, Rybniční manor, the Temple of the Three Graces, and Apollo's Temple on elevations around the fishponds, Belvedere on Liščí hill, Pohansko on a rampart from the time of Great Moravia, the obelisks halfway between two major points, and Hraniční manor on the border between Moravia and Lower Austria. Throughviews and plan views connect all of them. Throughviews connect the Lednice Chateau with the minaret, Janohrad, the tower of the Podivín church, Lovecký manor and the obelisk, Apollo's Temple with Hraniční manor, minaret, Lovecký manor and Janohrad, Rybniční manor with the Temple of the Three Graces and Nový dvůr, Belvedere with the Valtice Chateau and the Colonnade, and the Colonnade with the Katzelsdorf structure. Plan views connect nearly all the structures with the minaret and the Colonnade.

In terms of the placement of the structures in space, two basic principles can be discerned in the complex. Hardtmuth's structures (with the exception of the Lovecký manor) have inconspicuous facades and are interesting to look at from all sides (like the minaret and Janohrad) or at least from two sides (Rendezvous, Colonnade, Pohansko). This is why they have been built in places ensuring that at least two of their sides are seen in throughviews (Colonnade, Pohansko, Belvedere, for example).

The younger structures (Kornhäusel, Engel) have the active architectural elements concentrated on a single facade which then plays a role in the overall composition of the landscape. Most of them are set against the backdrop of some vegetation, as point-de-vue of throughviews (Rybniční manor, Apollo's Temple, Katzelsdorf, and others). St. Hubert's Chapel is the centrepiece of a clearing in the forest. The appearance of the complex at the time when the overgrowth around the fishponds and Boří forest was only low, and its appearance at present, after a century of controlled development, are logically different. The huge area of the complex (150 square kilometres) moreover appears to be larger still thanks to the open long-distance views of its surroundings.

From the Lednice park, a view can be had of the panorama of the Pálava region in the west and of the White and Little Carpathians in the east. A view of the panorama of Mikulov with Svatý kopeček and Pálava opens from Belvedere.

The centuries-old straight alleys give this fertile region a firm structure. An organic part of it is a system of landscaped parks decorated with beautiful structures inspired by Ancient Greece and Rome, the Orient, and the European Middle Ages. The complex's voluptuous beauty is further enhanced by the varieties of trees planted here and the strategy of their placement. In this respect, one can differentiate several categories of overgrowth throughout the complex. A wide range of trees is planted in the parks, with exotic varieties sometimes prevailing. The exotic conifers include the North American eastern red cedar (*Juniperus virginiana*) and Weymouth pine (*Pinus strobus*). Then there is the Norway spruce (*Picea abies*) and European larch (*Larix decidua*) of local origin but unusual for a lowland. Among the deciduous trees, London plane (*Platanus acerifolia*), the lily Liliodendron tulipifera, false acacia (*Robinia pseudoacacia*), eastern black walnut (*Juglans nigra*), honey locust (*Gleditsia triacanthos*), and some others prevail. Groups of Scots pine (*Pinus sylvestris*) are yet another typical feature. The beech *Fagus sylvatica* "Altropunicea" and white poplar (*Populus alba*, *Populus canescens*) enhance the colourfulness of the composition. The parks have been created around the two residential chateaus and on the banks of the fishponds between Lednice and Valtice. The area around the Rendezvous manor is also called a park but no exotic trees can be found there.

The landscaped areas around the other structures are mostly planted with local varieties of trees, such as the common oak (*Quercus robur*) whose beautiful shapes are in harmony with the elegance of the manor and temples. Groups of trees and isolated trees were also planted on the grazing land and meadows, and sometimes even between fields. The edges of forests, including the riverside forests on the banks of the River Dyje and the artificial Boří forest, were also landscaped. The farmland is cut through by straight Baroque alleys and curved English alleys (*Englische Wegen*), lined with groups of trees. All this forms a single whole, with the dramatic composition of the parks naturally blending with the epic composition of the landscaped grazing land and overgrowth between fields. The bucolic atmosphere is completed by the herds of horses (and previously also cows, and flocks of sheep).

The complex had matured and developed for the whole of the 19th and the first third of the 20th century. Its appearance at the time of its landscaping by the Prince Johann Joseph I (architects P. Petri, J. Hardtmuth, J. Kornhäusel, F. Engel, J. Poppelack) differed from what it looked like at the time of the Prince Johann Joseph II (1840-1929, rules from 1858). The latter prince was interested in landscape gardening from very early in his life, lived in Valtice and reportedly traveled to Lednice almost daily on horseback until a very advanced age. In the course of his extraordinarily long rule (71 years) he completed the landscaping project, inspired by such leading European landscape gardeners as J.H. Pückler, P.J. Lenné, L.A. André, G. Jekyll, and others. The village of Lednice was at that time reconstructed by architects A. Hampe and K. Weinbrenner, and the development of chateau parks at both Lednice and Valtice was closed. At the end of the 19th century both were enlarged with regularly-shaped gardens and collections of trees (landscape gardeners V. Michelli, A. Czullik, W. Lauche).

The Lednice-Valtice complex is a fine example of a sentimental scenic garden. Unlike the other gardens of its type, this one evolved in two stages. At the first stage, a sentimental garden was founded as a chateau park at Lednice (170 hectares). The small structures adorning it (obelisk, Sun Temple, triumphal arch, Gothic house, mosque with minaret, bath, grottoes, aqueduct, and Chinese Pavilion) were similar to those seen in the gardens at Stowe and Kew in England, Schwetzingen and Wörlitz in Germany, Laxenburg in Austria, and Pavlovsk and Tsarskoye Selo in Russia.

At the second stage, a Romantic landscape with architectural elements was formed in Lednice on a scale of square kilometres (150 sq km) rather than just hectares. Medieval structures like a stronghold from the time of Great Moravia of the 8th-9th centuries and the ruins of castles in the Pálava district from the 13th century, as well as Renaissance, Baroque, Classicist and Romantic architecture, are an organic part of the entire design.

Landscapes as civilized as this one are few and far between. Whatever could have been changed to serve people has been changed over the past centuries. The changes, however, were always considerate towards the natural environment, and rare birds and insects now live at the Lednice-Valtice complex in man-made gardens and parks.

In this respect, the complex can serve as an example and inspiration to the environmental consciousness of contemporary landscape gardeners, civil engineers and farmers.



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*Footnotes:*

1. The renovation of the great courtyard of the Valtice chateau in the 1980s was inspired by the design of Johann Bernhard Fischer von Erlach.
2. A Renaissance villa was built in the late 16th century in the place where the chateau stands today. The villa was reconstructed in the Mannerist style in the first half of the 17th century, in the Baroque style in the late 17th century, in the Classicist style in the 18th century, in the French Empire style in the early 19th century, and in the Romantic neo-Gothic style in the middle of the 19th century.
3. Charles I married Anna Černohorská of Boskovice, his brother Maximilian her sister Kateřina. The Liechtensteins thus inherited the huge family estate of the Černohorský family of Boskovice because with the father of the two sisters, Jan Šembera Černohorský of Boskovice, the ancient Moravian family died out on the spear side. The Liechtensteins in this way acquired the Bučovice Chateau, then regarded as the most beautiful and most modern aristocratic residence in Moravia.
4. The alleys connect Valtice with major places around it (Lednice, Ladná, Břeclav, Lanžhot, Katzelsdorf, Mikulov and Bažantnice). The system of alleys inspired by the ideas of great Renaissance architects like Vignola, whom the Prince Karl Eusebius admired very much, has survived to the present day. The alleys have been designed in such a way as to give the landscape a certain order, emphasizing Valtice as a centre, and having therefore an organizational purpose. (Artistic considerations did not play a role here, because the alleys are not optical links and do not form a composition together). Apart from the alleys, paths cut through forests and game reserves also form a geometrical pattern. The Hvězda (Eisgruber Stern) game reserve or park of an octagonal shape with alleys along the diagonals had existed in the eastern part of the Lednice park from at least as early as 1692. It is first pictorially recorded on a map of the Lednice estate of 1723.  
The Boří forest between Lednice and Valtice also had a system of paths cut through it but made probably much later, only under the reign of the Prince Alois I in the late 18th century. It was again an organizational structure which did not have much in common with the artistic composition of the landscape and was only loosely connected with its system of alleys. Nevertheless, even this structure gives the landscape a certain order and, like the alleys, contributes to its specific character.
5. According to experts, the early design of Johann Bernhard Fischer von Erlach of 1687-1688 was actually the design of the prince's new residence.
6. Lednice was famed for its breed of draught-horses, and the French King Louis XIV very much praised the pair he had been given by the Prince Karl Eusebius.
7. The correspondence between this plan and the map of the park by K. Rudzinsky of 1789 has not yet been fully researched and it is not clear whether the magnificent French garden, recorded reference to which dates from the late 18th century, was based on Girard's plan or was inspired by I. Canevale who

worked at Lednice somewhat later and who also designed the Baroque park at the imperial summer residence at Laxenburg in Vienna.

8. Legend has it that the masons were frightened by the structure and a corporal had been asked by Hardtmuth to drive on horseback up to the top to prove its

Zdeněk Novák

Jaroslav Petru

## Historic Gardens and their Link with Cultural Landscape

When recalling the criteria adopted by UNESCO in connection with the inclusion of cultural landscapes in the World Heritage List, it is striking how natural, esthetic, social and economic aspects prevail in the way in which they result from the "combination of man's activity and the influence of nature" (this being a quotation from article 1 of the Convention) and how, on the other hand, the historical aspect is not emphasized at all. However, if we deal more thoroughly with garden-art heritage, which fully belongs to the conservation of monuments, it becomes obvious that the historical aspect is one of the fundamental ones, because the authenticity of monuments and their originality are based on their historical aspect in the first place. I am glad that the Chairman of the ICOMOS Czech National Committee, Doctor Libal, hinted in his opening lecture at the possibility and necessity of this aspect. However, this approach should not put our present-day attitudes in an anachronistic way among the problems and arrange the material positivistically *modo geometrico*, but should be based on real period documents. We still do not fulfil the maxims put into his brilliant work "Katechismus der Denkmalpflege" by Max Dvořák, whose stimulating review of the fundamental work of our branch, "Geschichte der Gartenkunst" by Marie Luise Gothein, was brought to memory some time ago by our Viennese colleague Géza Hájos, who is to be given credit for this.

Incidentally, while we usually consider the present-day interest in cultural landscape and the related problems to be a new trend, the natural relationship to cultural landscape may be traced far back into the Middle Ages and to the line dividing that period from antiquity; this seam was the time when cultural nations in central Europe were becoming stabilized. In the work of its first chronicler, the Czech nation already has interesting evidence of this aspect. Kosmas (1045-1125), Dean of the cathedral at the Prague Castle, wrote "The Bohemian Chronicle" in the Latin language and, in the second chapter of its first volume, described the landscape in which the events recorded in his chronicle would take place:

"According to the geometers' doctrine, the surface of the earth is divided into two halves, of which one is taken by Asia under that name and the other by Europe and Africa. In Europe, there is Germany and, on its territory, in the northern direction, a region extends far and wide, surrounded with mountains all around, which remarkably follow the perimeter of the whole country so that it seems if looking at it that the entire country is surrounded and protected by one continuous mountain range. At that time, the surface of that country was taken up by extensive forest wilderness without inhabitants, but the humming of bee swarms and the singing of different kinds of birds were heard loudly. The game in the deep forests was innumerable as sand in the sea or stars in the sky and they wandered on the beaten track and off it without being frightened by anyone; the land was barely sufficient for cattle herds. Herds of beasts of burden were so

numerous that even the many grasshoppers which hop in the fields in summer scarcely could measure themselves with them. The waters were extremely clean there and healthy to be drunk by people and fish was tasty and nourishing. There is a strange thing which makes one realize the height to which this country towers up: no river flows in it from abroad, but all streams, either small or large, of course held in a larger river called Elbe, flow as far as the North Sea... When man entered this desert land, whoever it may have been and without our knowing the number of people accompanying him, he viewed mountains and valleys, plains and slopes with his bright eyes while looking for suitable places for the construction of homes, and set up the first seats, built the first dwellings, methinks around the mountain Říp and between two rivers, the Ohře and the Vltava, and joyously planted to the ground the gods whom he had carried on his shoulders. The headman, whom the others accompanied like their lord, then said to his company this among other things: "My friends! You who have more than once endured the difficulties of going with me through impassable forests, stop and make an agreeable sacrifice to your gods with whose miraculous help we have finally reached this homeland, once predestined for you by fate! This is the country I many times promised you, as I remember, a country not given to anyone, full of game and birds, moist thanks to sweet honey and milk and, as you may observe yourself, with a climate agreeable to live in. Waters are plentiful everywhere and unusually full of fish. You will lack nothing here, because no one will harm you.

"Then the headman began to kiss the ground out of joy and, after standing up and raising both palms to the stars in the sky, began to speak as follows: "Welcome, my promised land, sought by us through thousands of desires, bereft of people at the time of the Deluge, preserve us now without disaster as a memorial to mankind and multiply our progeny from one generation to another!"

A pronounced national accent in this chronicle written in Latin is rather surprising in the early Middle Ages, but this case was not the only one: In the Romanesque decoration of the interior of St Catherine's rotunda in Znojmo, a painting made as early as 1134 may be found which shows Přemysl the Ploughman when called to become the ruling Duke of Bohemia, this scene being described subsequently in detail in Kosmas's Chronicle. In the village of Stadice near Ústí nad Labem, Přemysl's field has been preserved where he was ploughing when messengers arrived to offer him this dignity. Properly speaking, this is an application of an ancient Greek myth. Přemysl is an eponymous hero. For us, the important thing is the existence of this historic locality where this scene took place and the tradition by which this place, typical of the notion "locus" in article 7 of the Florence Charter, is elevated to the National Cultural Heritage category. In the following centuries, reminiscences of this event have been preserved in detail, for instance in the famous bast shoes that were to remind the following dukes and kings of their humble origin. This tradition was also preserved by King and Emperor Charles IV in the Coronation Rules of the Kings of Bohemia; besides, Charles IV freed three Stadice farmsteads from corvée, but charged them with taking care of Přemysl's hazel tree and deliver its nuts to the ruler's table. This custom was preserved till 1701. Přemysl's hazel was a mythical tree grown from a hazel switch with which he had driven his yoke and which he had stuck into the ground when called to ascend the ducal throne. The royal field which Přemysl is said to have ploughed like an eponymous hero was laid out in 1823. Made from architect

František Stamann's sketch, a monument with a bronze plough and cast-iron reliefs modelled by Josef Max was unveiled there in 1841. A gamekeeper's house in the Empire style was built for the guards watching over the King's Field, integrated with the surrounding landscape.

As to the conservation of garden-art heritage, mainly the gardens themselves are still preferred, their state, the expression of their style, their dendrological composition, their esthetic look, etc., being kept under review while their historic meaning and importance are ignored and documentation used scantily. For instance, we can see the garden at the Blatná castle in the Strakonice District without realizing that, originally, this garden was a game preserve adjoining a medieval water-castle. We are able to do this in spite of the fact that, on the second floor of a preserved castle-tower, there is a room that was decorated, after 1480, with mural paintings in late Gothic style with ornamental vegetal motifs and figural scenes, among which "A Deer Hunt" shows the castle Blatná and the town of Rožmitál against a background which is the game preserve; of course, this is the oldest representation of Bohemian landscape.

This case is not the only one. For instance, on the premises of the castle at Telč, its two garden structures may be observed and, as part of the visit, one may go to the excellent exhibition of painter Jan Zrzavý's work while overlooking the fact that, in the lunettes of the vaults of the rooms where this exhibition has been set up, there are remnants of a landscape painting also showing a hunt. However, unlike the preceding example given here, these paintings are in Renaissance style. The case of the painting on the ceiling of a room on the ground floor of the casino of the Rožmberk family at the Kratochvíle castle is similar. Such things simply have to be noticed and all forms of documentation combined to acquire objective knowledge.

The usual idea is that, in the evolution of gardens, the landscape link did not exist before the period characterized by baroque style, but the few examples given here are evidence that this link has to be sought much earlier.

When showing slides, we are going to briefly recall some facts of the known European development:

1. Aveline's engraving shows a large cascade at the French chateau Vaux-le-Vicomte. This waterfall is André Le Nôtre's first large work and it is evident that its link with landscape is not much developed; to a large extent, the park of the chateau still was a world in itself.

2. Le Nôtre's chef d'oeuvre, the set of gardens in Versailles, is shown on Petel's painting made in 1664 and screened here and is evidence of the organic inclusion of the premises in the surrounding dramatic landscape.

3. Starting from the Large Pool, going over the Apollo Pool on the *tapis vert*, the Latona Pool and the water parterre, reaching the Versailles chateau and proceeding farther, Aveline's 1710 engraving shows the town-planning treatment of the commune and the way in which it is encompassed largely by landscape.

4. An overall view of Herrenhausen according to an engraving made by Van Sassen around 1700 is another piece evidence of the still substantial isolation of a magnificent garden from the surrounding landscape.

5. To a large extent, this is also true of a view, represented on a copperplate engraving made in the 1830s by Salomon Kleiner, of the Belvedere garden and the adjoining garden of the Schwarzenberg Palace in Vienna. It is true however that one may see a pleasant panorama of the city of Vienna when looking back from the parterre of the Belvedere castle.

6. The perspective view from the Weikersheim castle over the main axis of the park, the pool, the fountain and two orangeries opens out into unrestricted landscape, this being something new.

In this way, the European development of the relationship between gardens and landscape may be outlined in a nutshell.

In his exemplary work on the Černín Palace in Prague, Vilém Lorenc has shown that this *grande fabbrica di Praga* is remarkably located. It is known from a 1668 contract that the plans for the Černín Palace were drawn up by Francesco Caratti and that, on its northern side, a garden was attached to its side facade. The main axis of the garden leads to the garden pavilion, built later, and, over it, to the faraway landscape, where, in bright weather, the legendary mountain Říp appears as a *point de vue*, where our introductory sample taken from Kosmas's Chronicle and dealing with the character of the Bohemian landscape was set.

The Černín Palace is not an isolated case. Filiberto Lucchese built the castle at Holešov for the governor of Moravia Jan Rottal after 1650, well before the construction of the Černín Palace, and the garden front of the Holešov manneristic building allows the main axis to be directed to the foothills of the Hostýn Hills with the legendary mountain Hostýn in the background. A little later, but practically in parallel with the construction of the Černín Palace in Prague, Bishop and Duke Karel of Liechtenstein-Castelcorn set up the Pleasure Garden, based on Filiberto Lucchese's and Giovanni Pietro Tencalla's plans, in his residential town of Kroměříž. Called the Flower Garden now, the Pleasure Garden was set up from 1665 to 1675 at the fantastic cost of 75,000 guildens. When the Pleasure Garden was completed and the greenery of its espalier walls grew bigger as it should, a graphic collection showing this garden was produced around 1691. From J. M. Vischer's drawings, the etchings were made by Justus van den Nypoort, a Utrecht painter who spent two years in the Bishop's service. The introductory etching in the collection shows an overall view of the Pleasure Garden, then located outside the town perimeter, the fortified residential town of Kroměříž, the castle and the Castle Garden. A proposal for the inclusion of these gardens and the castle in the UNESCO List of World Monuments was worked out by university and myself lecturer Otakar Kuča and, in June of this year, was submitted in Paris for discussion. However, when a slide of the Kroměříž Pleasure Garden is shown here now, we will be captivated in the first place, in view of today's theme, by the way in which the garden is set in the landscape with the Hostýn Hills in the background and the dominating feature formed by mythical Hostýn. The Hostýn hill is shown from the southwest, as has also been the case of the view of Holešov. When Mikuláš Thalherr with his son Václav reconstructed the Renaissance stronghold at Veselíčko in the Přerov District for Karel Max Podstatsky-Liechtenstein to transform it into a baroque castle, the main axis of the contiguous terrace-shaped garden with a central flight of steps and pools was also directed to the crests of the Hostýn Hills with the legendary Hostýn. In this case, the castle is shown from the northwest.

These examples are interesting because they show Hostýn as the dominant feature in the mid-17th century (used as such in the late manneristic period) and in the mid-18th century (used towards the end of the baroque period). Hostýn is a mountain refuge with a time-honoured tradition. A fortified settlement forming part of the Silesia-Plátěnice culture existed there as early as the first half of the first millennium B.C., the Stradonice culture, forming part of the late La Tenne period, built a typical Celtic *oppidum* there and, finally, a Slav hill-fort existed there in the 9th and 10th centuries A.D. In history and legends, Hostýn is linked with Jaroslav of Šternberk's victory over the Tartars in 1241. The memorial chapel built in this place is mentioned in a 1625 record and a pilgrimage church was built there between 1721 and 1748 by Tomáš Šturm. At the time of Turkish threat, the feeling of history in the period characterized by baroque style found an analogy in the defeat of the Tartars and, in this way, the Battle of Hostýn was conceived by Kryštof Handke in the painting he made in the vault of the Corpus Christi Chapel in the Jesuit college in Olomouc in 1728. At the time of the Czech national revival, the desire for national self-confidence was added to these historical aspects and Hostýn became one of the nine heroic landscapes decorating the royal box in the Prague National Theatre, where this Hostýn landscape was painted by Julius Mařák in 1882. Between 1912 and 1933, Dušan Jurkovič and Jano Köhler created an original Way of the Cross, conceived in the Art Nouveau style and based on the principles of vernacular architecture, on the top of Hostýn.

The link of landscape with cultural landscape is an accompanying phenomenon. It begins in the oldest period of history and continues uninterruptedly in the line of evolution as I might have shown quite convincingly by using a few pieces of top evidence and as brilliantly demonstrated by Zdeněk Novák, who spoke before me and gave the Lednice-Valtice area as an example. These problems are linked with the awareness of the existence of a plastic-art sphere, of the related literary field, of course, and, last but not least, of the fact that these problems are rooted in philosophy. "The Symbol of the Country in Karel Hynek Mácha's Work" is an essay by Jan Patočka and not the only one of its kind. Obviously, the link with cultural landscape does not end at some time in the 19th century.

I am only going to draw your attention briefly to a cubist villa below the Vyšehrad hill in Prague, where architect Josef Chochol designed a garden in 1911, also cubist, whose descending slope centres like a fan and in a bird's eye view from a balcony on the panorama of Petřín and Hradčany with the ribbon of the Vltava river below. In Brno, the view from the windows of the uninterrupted *piano nobile* zone of Tugendhat's villa, designed by Mies van der Rohe, of the panorama of the historical part of the city is well known just as the walled frame of the view of Hradčany from the terrace of Müller's villa, designed by Adolf Loos, in Prague-Střešovice. Both these buildings constructed around 1930 are practically contemporary, but their great originators passed the arrangement of their gardens to specialists: to an architect, Mrs Müller, in Brno and to Camillo Schneider and others in Prague.

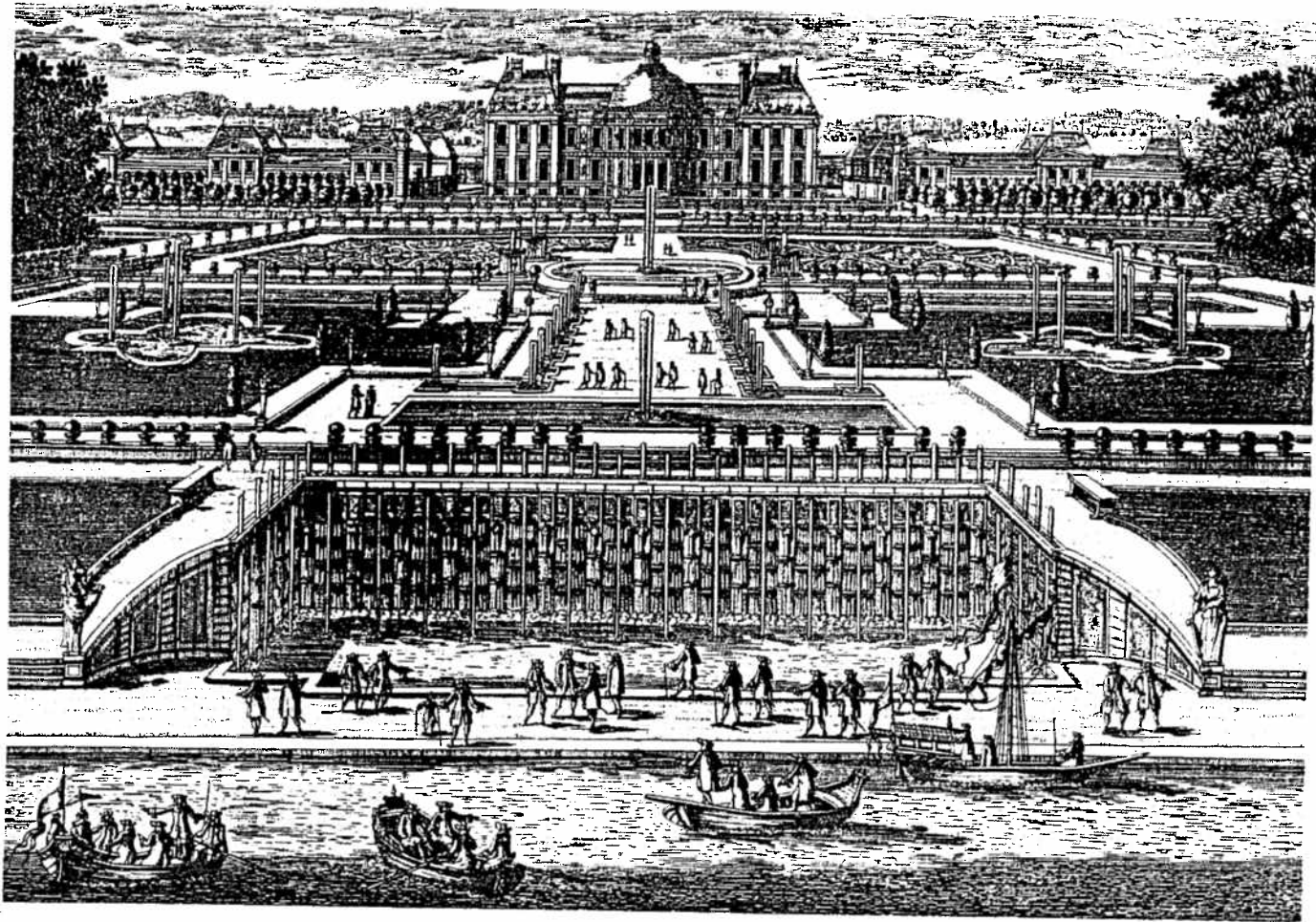
As to material, all these examples and the study of other examples should be connected with the activity of the Documentation Centre for Horticulture, which should have been set up more than twenty years ago, as shown by a resolution adopted by an ICOMOS-IFLA international symposium at that time. However, this Documentation Centre has not yet been set up, this being an unfulfilled assignment from 1977. Perhaps it will be possible to include it in the conclusions

of this year's symposium now, in 1997, not as late as 2017, although we have already received an invitation for this date. Years have been passing, many of us have already gone grey in the service of the Conservation of Monuments and every orchard gardener would like to gather the fruit of maturity when his work reaches its autumnal phase.

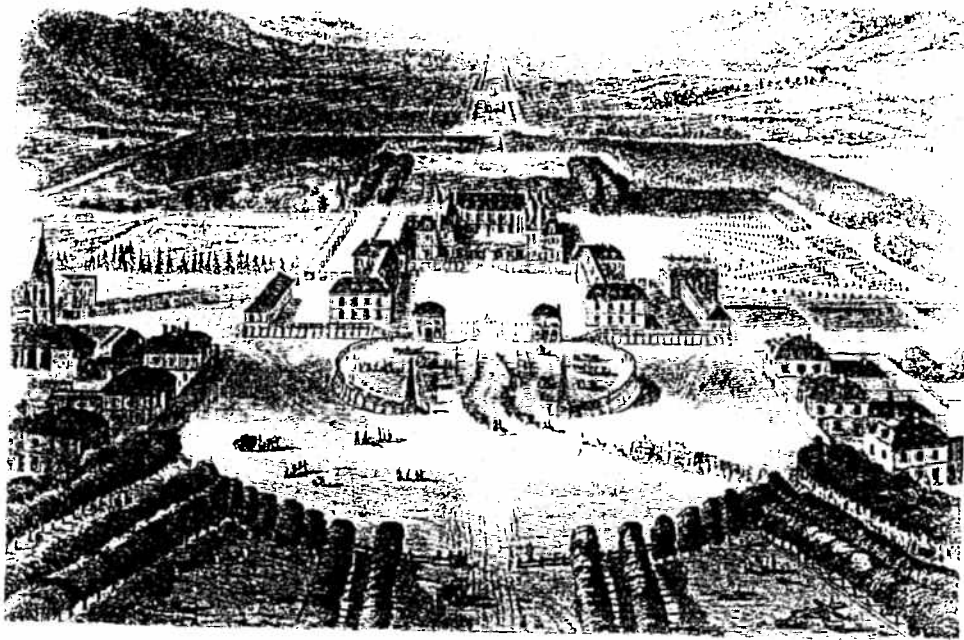
I dedicate this essay to the memory of the Polish researcher Professor Longin Majdecki, who has been so important for the development of our branch. Alas, this author of the book "Historia Ogrodów" (1988), the work "Ochrona i Konserwacja Zabytkowych Zalozen Ogrodowych" (1993) and more than 350 projects concerning horticultural heritage is not with us any more, because he died on 14 August of this year. Marcus Tullius Cicero says /said?/ in his writing De Senectute: NON EST LUGENDA MORS, QUAM IMMORTALITAS SEQUITUR. Mourning a loss is not needed if immortality follows. (M.T. Cicero, On Old Age, 20, 73).



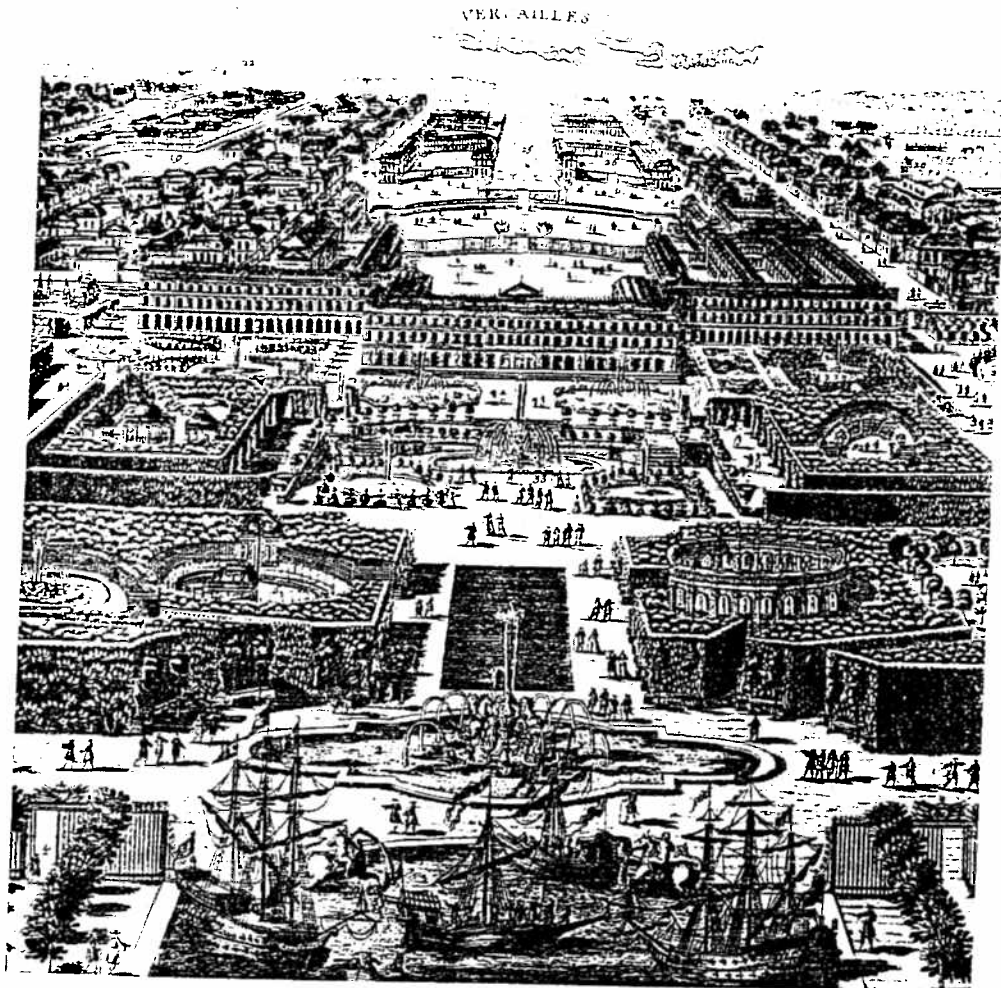
1. Vaux-le-Vicomte, an engraving by Aveline.



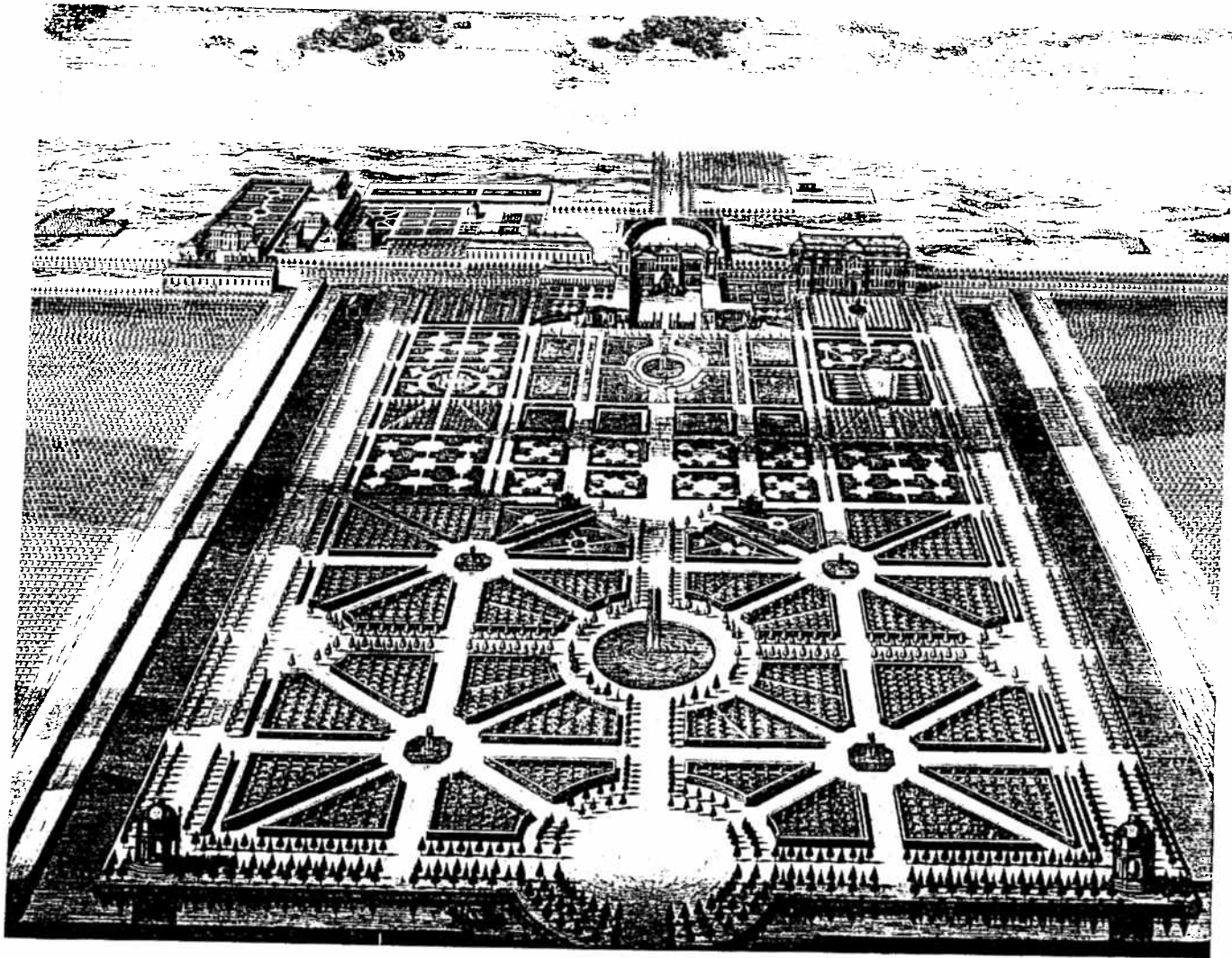
2. Versailles, the state of the premises in 1664.



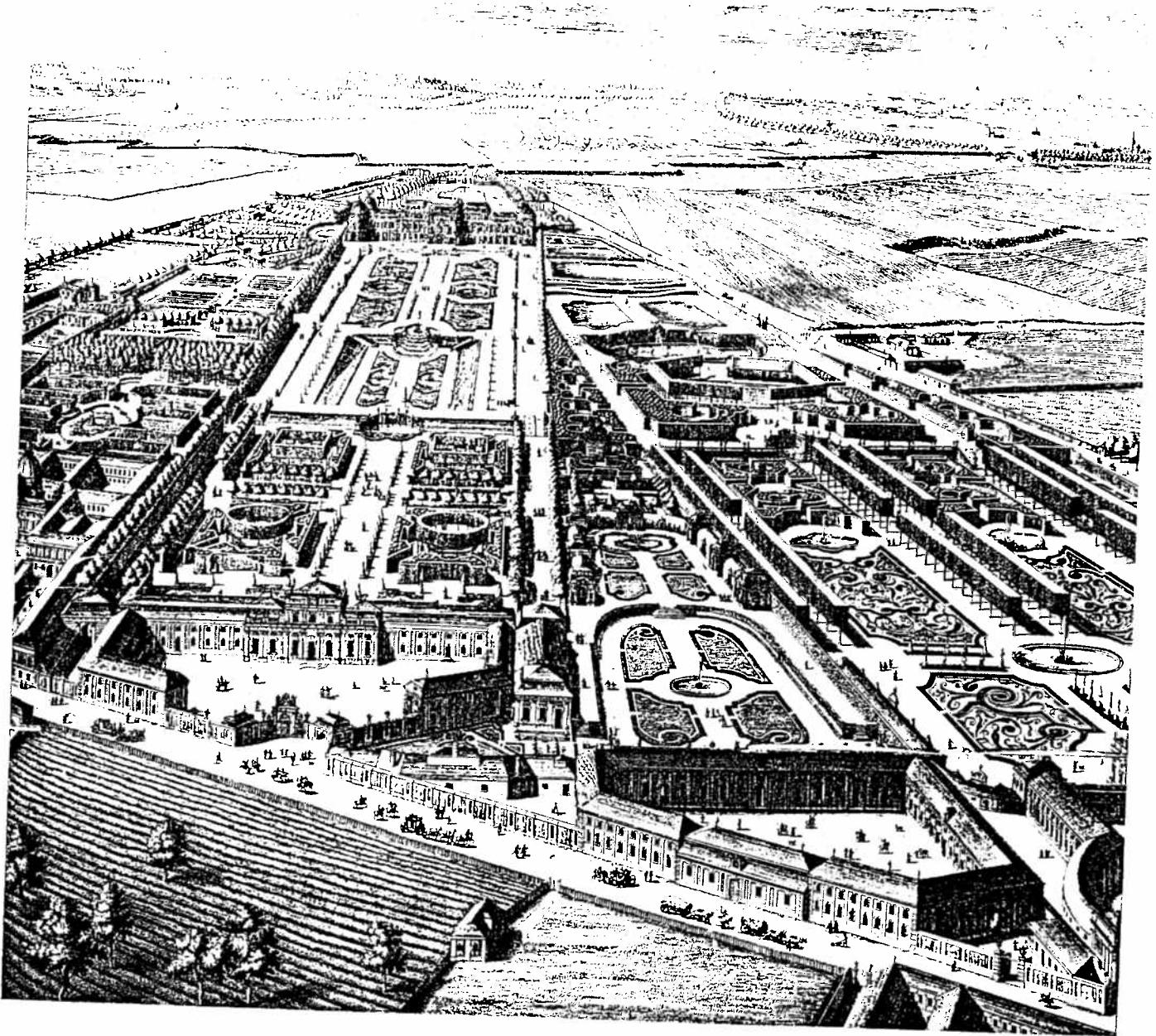
3. Versailles, a view of the chateau through the main garden-axis and the way it is set according to the principles of town-planning context. An engraving made by Aveline about 1710.



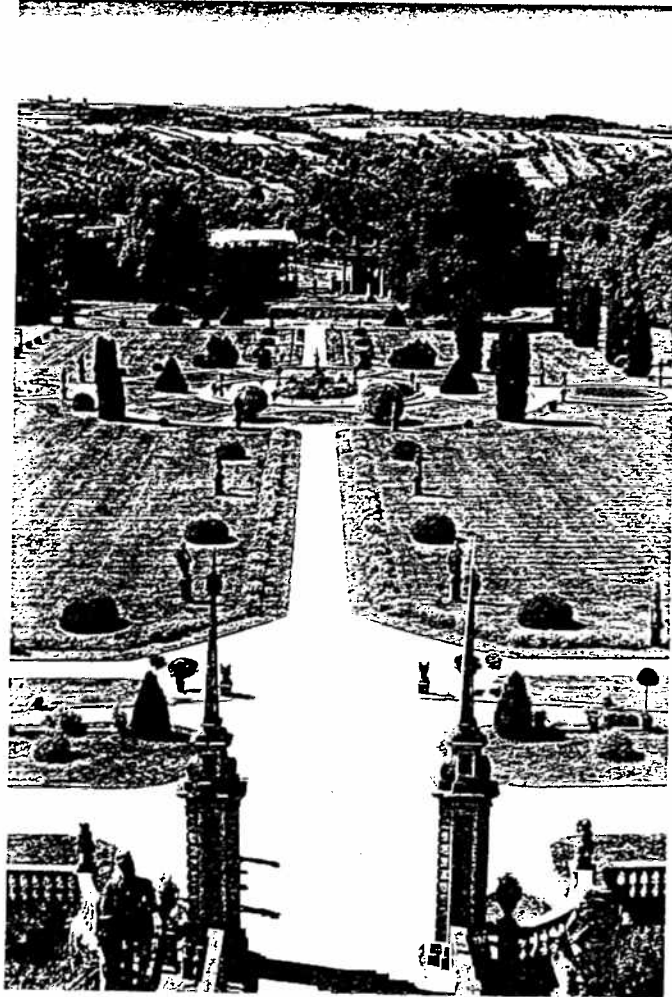
4. Herrenhausen, en engraving made by J. van Sassen about 1700.



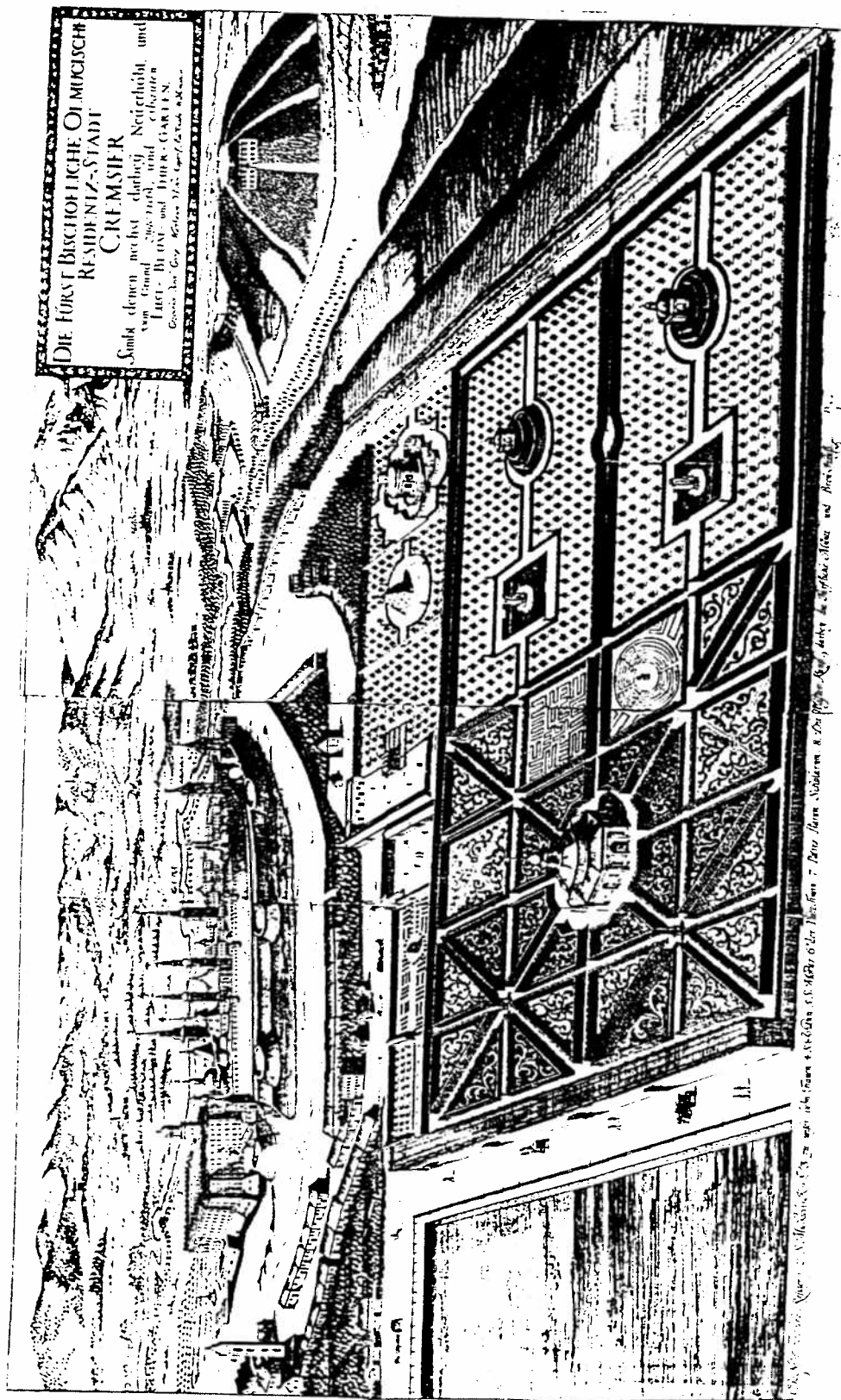
5. Belvedere in Vienna, a copperplate engraving made by S. Kleiner between 1731 and 1740.



6. Weikersheim, a view from the castle through the main axis of the garden.



7. Kroměříž, a view of the manneristic Pleasure Garden, the town (with the castle and the Castle Garden on the left side) and the landscape panorama with the mythical mountain Hostýn. An etching made by J. v. den Nypoort in 1691.



Jaroslav Petru

Igor Kyselka

## Natural Heritage in the Moravian-Austrian Borderland

Looking at a physiographic map of central Europe, the territory of the Czech Republic, and Bohemia in particular, stands out so clearly, that a political map is actually unnecessary to find out about the country's state borders. The northern, western and eastern borders of Moravia are also formed by mountain ranges, and at the same time constitute a border between river basins. The only exceptions are the northern border of Silesia, the political result of the Prusso-Austrian war 200 years ago, and the border between Moravia and Lower Austria that is the subject of the present contribution.

The historic, 120-kilometre-long border extending from Lanžhot to Stáلكov near Slavonice, has never been formed by a natural barrier, with the exception of a short section of the canyon of the River Dyje in the Podyjí National Park. This fact, and the high fertility of the land on most of this territory, made of it one of the earliest inhabited regions of central Europe. The first neolithic farmers on both sides of the current border started to cultivate the land in their own image as early as 6,000 years ago.

At the time of Great Moravia, Prince Svatopluk's kingdom extended as far as the River Danube, and the territory has since constituted in fact an economically unified entity, although the political borders have since been shifted to their present place. This is evidenced, among other things, by the fact that the historical border towns on the River Morava (Bøeclav, Valtice, Mikulov, Znojmo, Slavonice) in many respects served as centres also for the Austrian border region which had no larger towns.

The influential feudal families of the Liechtensteins in Mikulov, and especially in Lednice and Valtice, made major interventions in the landscaping of their estates. Without them, it would have most probably remained a flat area of large fields with clusters of false acacias, poplar trees serving as windbreaks, and artificially straightened water courses with banks overgrown with boxthorn. Their estate was situated on both sides of the then border, as attested, symbolically, by the Hranièní zámeèek (Border Manor) between Lednice and Valtice. Valtice at that time was in Lower Austria. In the same way, it was quite natural for the artisans, tradesmen and artists like J.B. Fischer von Erlach, Ignaz Lengelacher, Domenico Martinelli and Andreas Schweigel to work on both sides of the symbolic border between what were two provinces of one country. As a matter of fact, this did not change when two independent states were created here in 1918.

Regular visits for vintage, annual fairs and other holidays to the other side of the border, as well as the prosperity of the region, ended with the dropping of the Iron Curtain in 1948, which remained in place until 1989. What was once the richest and most prosperous part of the Austro-Hungarian Monarchy suddenly became borderland with all the accompanying negative phenomena, and virtually no contact and no possibility for coordinated development.

After 1989, the natural cooperation which had quite absurdly been cut for so many years has been gradually restored on the regional level, in all fields. The people's spontaneous activity has required a coordination supported by regional



planning enabling a revival and interconnection of the two countries' economies and cultures.

In spring 1991, an agreement was signed by the faculties of architecture of the Brno Technical University, the Technical University in Kaiserslautern (Rhineland-Palatinate), and the Technical University in Vienna on cooperation in the programme of development of the Moravian-Austrian borderland. Regional planning within the programme has been complemented with many student projects on the community level, in the border towns and villages which until then had been stagnating but life in which has been revived with the increase in business activity and the development of tourism. Part of the programme have been several working seminars, participated in by the students and teachers of the above faculties, the result of which have been studies on the use of certain areas in the region (like the surroundings of Jaroslavice) and on the architecture and town-planning of other places. The studies have since been used by the local and district authorities.

The successful results of the four-year student effort for the development of the Moravian-Austrian borderland have earned the project named EREG inclusion in the European Union's INTERREG II program, of which I am a collaborator.

The project is supposed to constitute a background for the solution of the specific problems of the Moravian-Austrian borderland especially in the areas of tourism, cultural landscape and agriculture, subsequently serving the district authorities and other institutions, as well as the individual municipalities, regional associations and initiatives in the region's developmental planning.

Let me now give a brief description of the area for those who are not from either Moravia or Lower Austria.

The region around the 120-km-long border is enclosed within a perimeter of 1,520 km. The EREG project concerns only a part of this area, including the Bøeclav border district and five villages in the Znojmo district with the adjacent Austrian region.

The eastern part of the area, extending from Lanžhot to Hnanice near Znojmo, and a counterpart to Weinviertel, is a warm, maize-growing region with the largest proportion of arable land in southern Moravia, many vineyards, orchards, fishponds, and a controversial system of dams on the Dyje at Nové Mlýny. Part of the area is the Pálava limestone cliff with a complex of riverside forests which in 1986 has been declared a UNESCO biospheric reserve being the northernmost place of occurrence of some Pontic and Pannonian plants and animals, and the Liechtenstein Lednice-Valtice complex, a unique area comprising fishponds, large and small structures erected over several centuries according to a plan which had taken into account both aesthetic and utility criteria. The Lednice-Valtice complex has been declared a UNESCO cultural heritage site in May of this year. Both areas have their counterparts, though of a more modest scale, on the Austrian side of the border: the Liechtenstein estate at Rabensburg, Loosdorf and Wilfersdorf with a Liechtenstein exposition, and Pálava in the botanically somewhat poorer Leiser Berge with the hills of Falkenstein and Staatz with castle ruins on its top, and Schweinbarther Berg with the Südmährkreuz memorial to the Germans transferred from southern Moravia.

The west of the territory, between Znojmo and Slavonice is more elevated, rugged, forested and cooler, and its counterpart is Waldviertel in Austria. The Podyjí National Park, comprising the River Dyje canyon and the neighbouring recreational resort at the Vranov Dam, is doubtless its most valuable part.

The entire area, and particularly its western section, has a population density lower than is the average for the two countries. While on the Austrian side, none of the towns has a population above 10,000, on the Moravian side, there are three such towns: Břeclav, Mikulov and Znojmo. The population in the Znojmo district, however, has been constantly decreasing.

Employment in agriculture in the region is among the highest in both countries. The development of tourism, on the other hand, still leaves much to be desired.

The region has two railway and nine road border crossings, three of them open to long-distance transport, but the number has proved insufficient. The possibility of the construction of a motorway to replace the former "Hitler" motorway has been considered, but ideas about where exactly it should be built differ significantly in the two countries. Břeclav is also an important international railway junction.

Unlike in Austria, most of the villages on the Moravian side still do not have a sewage treatment plant and a sewerage system. While 95 percent of southern Moravian households use brown coal for heating, 70 percent of households in Austria are heated by wood.

Because of the large areas of arable land and the intensive use of the land for agriculture, the high level of noise from traffic and industry especially in Břeclav, and the seasonal excessive occurrence of mosquitoes, the quality of the environment in a large part of the eastern half of the region is below average. The situation in the western half is much better, except for the damage caused by the uncontrolled use for recreational purposes of the Vranov Dam. Although the situation is considerably better on the Austrian side, the two regions still have a lot in common. Both have become border regions with low investment activity, dwindling population and jobs, and other negative phenomena. The development of tourism could help them prosper again.

In addition to the region's main attractions mentioned above, there are many other towns and villages of historic significance, among them Valtice, Mikulov, Pavlov, Drnholec, Znojmo, Slavonice, Raabs, Geras, Hardegg, Retz, Pulkau and Falkenstein, the castles and chateaus at Lednice, Valtice, Mikulov, Jaroslavice, Vranov, Bitov, Cornstein, Uherčice, Rabensburg, Wilfersdorf, Loosdorf, Kirchstetten, and many others. Moreover, there are many opportunities for swimming and angling, and last but not least the nature reserves at the Podyjí National Park, Pálava, and the Lednice-Valtice complex.

One form of tourism has already been thriving in the area, namely shopping tourism. The Czech invasions of Austrian shops selling cheap consumer electronics that followed soon after 1989 have since been replaced by the Austrians' "lunchtime" tourism, with Austrians the prevailing clientele at Moravian restaurants during weekends, and the Austrians' interest in the cheaper services of hairdressers for example having brought about many bankruptcies on the Austrian side of the border. Duty-free shops are a chapter of their own.

The EREG project is aimed particularly at supporting the "soft" forms of tourism, with accommodation at small guest houses or private flats, agritourism, which has already been well developed in Austria and is starting to develop in this country, and the ample opportunities for hiking and cycling. Vintage tourism is typical of some regions of Austria as well as France, for example. Suffice it to visit in September or October any village in the Weinviertel district in Austria, with their many wine lanes and entire wine quarters, with each house offering the possibility

of wine-tasting in a private cellar, and a service complete with dinner and accomodation. This is also the time when most of the cultural activities, including theatrical, music, dance, folklore, and other productions take place.

The EREG project is aimed at providing support to local and regional activities pursuing a coordinated development of the two border regions. The alternative developmental scenarios provide the authorities with an opportunity to select from a number of options for the solution of the problems of the border regions, to the development of which the EREG project should contribute effectively.

Igor Kyselka

Hans Peter Jeschke

## The "Hallstatt-Dachstein / Salzkammergut Historic Cultural Landscape" in Austria

References to UNESCO instruments for the protection of historic cultural landscape of great universal importance

### 1. Introduction

Austria ratified the World Heritage Convention in 1993, thus joining a system of an international agreement, which, in addition to the traditional focal points, i.e. the conservation of monuments and nature, links cultural and natural values together in its basic philosophy, thereby defining cultural landscape as an independent conservation sphere. This is very important, since Europe presents itself, with the exception of a few remnants, as a cultural landscape, and the alpine region is the one which presents a magnificent potential of significant landscapes. The integration of natural landscape with traditional cultures is typical of the alpine landscape. However, this mixed structure both natural and cultural cannot be protected through National Parks, because, according to the UNESCO guidelines, these parks have to limit their activities substantially to the elements of nature (Plachter, 1993).

### 2. The World Heritage Convention as a point of reference for the cultural landscape policy

The World Heritage Convention (UNESCO, 1972) is the only international agreement which, in its basic philosophy, links cultural and natural values together, thus bridging over the contrast existing between culture and nature and shaping society. Indeed, cultural landscapes are neither pure cultural items nor natural areas. The value of cultural landscapes lies in the very combination of culture and nature. They are independent integrated living areas in man's environment (Plachter, 1993). Therefore, special emphasis will have to be put on the interaction between man and nature and the intact character of these mutual relations. This refers, for instance, to the intention of the World Heritage Convention to protect the results of the joint operation of man and nature, as large part of the globe have been shaped by man for thousands of years. Such cultural landscapes have to be considered man's heritage in the same way as monuments and natural areas. They are universal evidence of man's culture and have shaped this culture permanently (Plachter, 1993; Jacques, 1995; Rössler, 1995 and v. Droste yu Hülshoff, 1995]. Due to this, the World Heritage Convention is the international setting of, and point of reference for, definitions and fundamental questions in connection with cultural landscapes even if this convention applies (only) to items of world importance.

The methodological elements as they were conceived in the German-language area by Maull and Schlüter, Schmidhüsen are contained in the more detailed guidelines to the World Heritage Convention (UNESCO, 1995). Maull (1925) defined cultural landscape as "people's living space created under the influence of cultural forces and sub-divided into areas for dwelling economy and transport". Thus, as Schlüter said (1928), "account is taken of all the effects of every period and every culture on landscape according to the extent of their forces."

## 2.1 Cultural Landscape, Historic Cultural Landscape and Heritage Landscape

Referring to article 1 of the text of the Convention, in which cultural heritage (monuments, ensembles and sites) and natural heritage (products of nature, geological and physiographical outward shapes or areas and natural sites) are defined, **cultural landscape** is designated as **"the joint work of man and nature"**. In this connection, UNESCO speaks of geo-cultural regions, characterised by **"the multiplicity of the outward shapes of the mutual influence of man and nature"**. Thus, account is taken of several factors of the complicated structure of the mutual effects of nature, either anorganic or organic, and man, his creations and operation included, which the UNESCO guidelines describe as follows:

**"Cultural landscapes represent the combined works of nature and man",** designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. They should be selected on the basis both of their outstanding universal value and of their representativity in terms of a clearly defined geo-cultural region and also of their capacity of illustrating the essential and distinct cultural elements of such regions. **The term "cultural landscape" embraces a diversity of manifestations of the interaction between humankind and its natural environment."**

"Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation of nature. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscape is therefore helpful in maintaining biological diversity."(UNESCO, 1995)

Gunzelmann (1996) defined **historic cultural landscape** **"as presently existing cultural landscape which has been shaped largely by historical elements"** (also cf. Conventional cultural landscape and the type of UNESCO "continued landscape", described in the following), thus pointing out the focal point to be examined. The other approach to the definition of cultural landscape of a given past period reconstructed mentally (see the notion of old landscape), will not be followed further here.

Used in the sphere of conservation of monuments, the notion of heritage landscape (Breuer, 1982 and 1983) describes a cultural landscape which has come into being in the first place through the connection of buildings and works of art, both considered as monuments, with the remnants, connected with these monuments, of the historic cultural landscape, which has been shaped by a historical force (Gunzelmann, 1995 and Onyearth, 1996). An example may be a settlement founded by a monastery which, by means not only of buildings, but also of forest culture, agriculture and fish farming, has shaped its territory in a certain way which can still be detected (Gunzelmann, 1996). Thus, this content of the notion concerns the elements of UNESCO "organically developed landscape" and "associative landscape", which will be presented in the following.

In elaborating its notion of cultural landscape and on historical interpretation, UNESCO has defined three main categories of the outward shapes of (historic) landscape:

- a) **Landscapes designed and created by man, such as gardens and parks**  
("The most easily identifiable is the clearly defined landscape designed and created intentionally by man. This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles." UNESCO, 1995)
- b) **Organically developed landscape**  
Landscapes that have developed organically (development and mutual influence of man and natural environment) can be divided into two sub-units.  
("The second category is the organically evolved landscape. This results from an initial social, economic, administrative and/or religious imperative and has developed its present form by association with and response to its natural environment. Such a landscape reflects that process of evolution in their form and components features. They fall into two sub-categories". UNESCO, 1995)
  - ba) **"Fossil" landscapes**  
("A relict (or fossil) landscape is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form." UNESCO, 1995)
  - bb) **Continuing landscapes**  
Continuing landscapes go on being shaped by a culture which continues their traditional way of life. Evolutionary processes are still in progress, with culture and landscape influencing each other. ("A continuing landscape is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time". UNESCO, 1995)
- c) **Associative Landscapes**  
Associative landscapes are those with which man associates religious, artistic or cultural implication (holy places, for instance). ("The final category is the associative cultural landscape. The inclusion of such landscapes in the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural elements rather than material cultural evidence, which may be insignificant or even absent." UNESCO, 1995)

3. "The Hallstein-Dachstein / Salzkammer Historic Cultural Landscape"  
Located in the northern Limestone Alps, Salzkammergut is considered by its "discoverers" to be "the ideal landscape" of "an Austrian Switzerland", so to speak "the Alps in miniature". Although reshaped by several epochs, large parts of Salzkammergut still show a great wealth of the historical elements of a cultural landscape. However, within the meaning of the World Heritage Convention, part of the inner Salzkammergut, namely Hallstein-Dachstein / Salzkammergut, which is the historical and natural core of the whole region, is of great importance in many

respects as “a historic continuing cultural landscape” and the respective proposal has been submitted to UNESCO (see picture 1).

### **3.1 References to the Characterisation of Landscape as World Cultural Heritage**

Hallstatt is already well known because of its archaeological heritage, which is of world importance. The world’s oldest still operated facility for the production of salt is located there. The first settlements at the Hallstatt salt springs in the Salzbergtal valley date from about 2500 B.C. (the later Stone Age) and it is considered that the mining of salt began at the end of the Bronze Age. After repeated interruptions, the beginning of the continuation of this mining is supposed to be in the 8<sup>th</sup> century B.C. Hallstatt is also the focus of the eponymous epoch of European culture (800 to 400 years B.C., the Main – northern Italy, the eastern edge of the Alps as far as France) with a burial site containing more than 2,000 dead.

Markt Hallstatt is very important as a site with monuments. Located on a silt hill heaped up by the Mühlbach rivulet, Markt Hallstatt dominates the landscape. As to its basic structure, Hallstatt is a miners’ settlement in late-Gothic style, subsequently reshaped after a catastrophic fire in 1750. The large number of monuments and the quantitative and qualitative expressiveness of the history of the locality together with the continuity of the production of salt have been preserved.

### **3.2 The Cultural Landscape of the Salt Economy**

As mentioned above, the very beginning of the production of salt go back to the end of the Bronze Age. The salt raw material was also of decisive importance for the value of the wedding gift for Elisabeth of Tyrol in 1298, which she received as the spouse of Albrecht I after his accession to the throne. In the following course of history, the production of, and trade in, salt were consolidated especially in the new privileges issued in 1311, becoming a strictly organised “salt-economy area”. Thus, in this core of Salzkammergut, an economic scene was set up controlled by the production of, and trade in, salt to an extent unparalleled elsewhere in the world. In Ur-Salzkammergut, man was a dependent being as to many of his important manifestations of life (his employment and combination of earning, marriage, his right to move into and leave, etc.), the use and the structuring of the living space (the construction and structure of buildings and other infrastructure, the production and distribution of food etc.). Moreover, outer “endowment-areas” were attached to the region to supplement the yield of the salt district itself (endowment forests as a source of energy and endowment districts for the production of food). Derived from the then great economic importance of salt, the “absolute” system of shaping and using landscape produced a cultural landscape of the salt economy.

This led, for instance, to the construction of a closely-packed settlement of miners at Hallstatt and a dispersed settlement of woodcutters at Obertraun who felled trees in the Koppental valley and also had to supply salt from salt-pits to the boiling house at Hallstatt.

### **3.3 “The Austrian Switzerland as the Most Beautiful Region of Germany”**

After the discovery of Salzkammergut as “the most beautiful region of Germany” by Alexander and Wilhelm von Humboldt, their contemporaries began to feel that this region was a kind of earthly paradise and trips to the Alps were moral

experience, pilgrimages to the sources of mankind, salutary cures for the body and spirit. F. Satori Considered Salzkammergu "a miniature landscape of the entire Alps" and "the Austrian Switzerland" (1813), for which forest officer (!) J. Steiner wrote his famous "Guide-Book to the Austrian Switzerland" in 1820. This briefly sketched assessment by persons living in that time is very important for the national and international history of art and the development of tourism in Salzkammergu.

### **3.4 A Spa Remedy Triggered Tourism in the 19<sup>th</sup> Century**

During the following development of this living space, a remedy from "Salzberg" provoked the exploitation of the region by means of tourism: the period of promoters was the time when this exploitation began. The introduction of salt-brine baths in 1819 and the ensuing successful treatment of diseases led, in the following years, to the enlargement of medical and other spa facilities, which attracted members of the Austrian imperial House to Bad Ischl. After 1848, Salzkammergut was reshaped to a large extent by the buildings constructed during the period of promoters. Salzkammergut with Bad Ischl as the Emperor's summer residence became the meeting place of the diplomacy, art and culture of that time.

### **3.5 The "Associative Meaning"**

"The associative meaning" of the region refers, i. a., to the history of art (the cradle of Viennese Biedermeier landscape-painting (Franz Steinfelsand, Ferdinand Georg Waldmüller), the history of literature (the "ideal" of landscape literature of world importance (Adalbert Stifter), science (Dachstein as the "ideal scientific subject" for F. Simony's research on high mountains and glaciers) and the history of technology (the salt "raw-material potential" as the history-of-technology pace-maker (cf. Picture 2) provoking the establishment of a transcontinental railway network: the conception of the first interurban railway on the European continent (the horse-drawn railway Gmunden-Linz-České Budějovice).

## **4. Reference to Literature:**

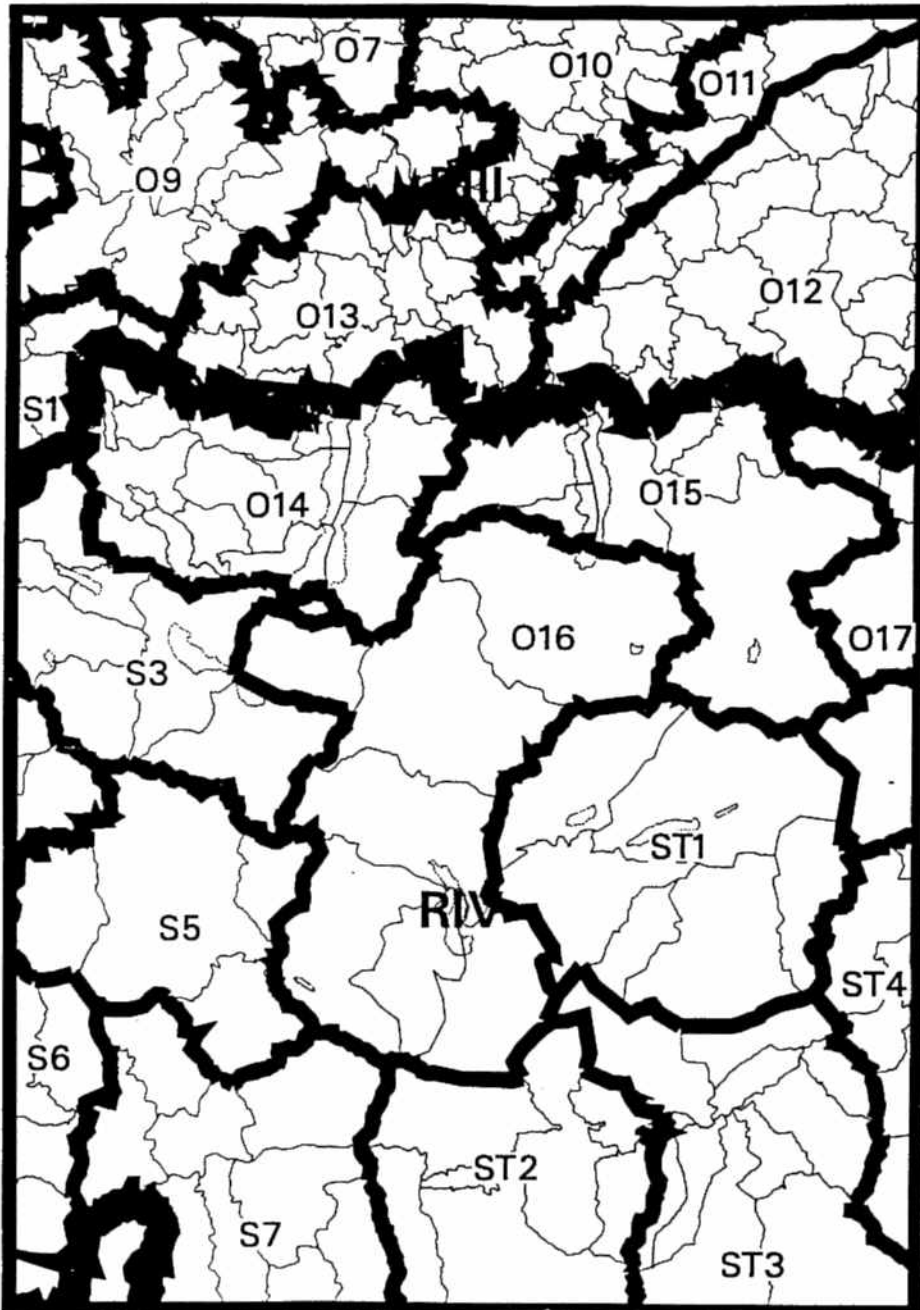
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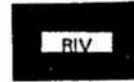
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**Picture 1:**

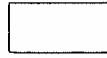
An excerpt from a draft of an arrangement of Austria into cultural-landscape units. The presentation is based on community boundaries (Maurer, 1995). The cultural-landscape units O 16, St. 1, O 14 and S 3 encompass "Salzkammergut" within its cultural-geographic meaning. The area submitted to UNESCO is in the southernmost part of the cultural-landscape unit, with some areas in the region round the Aussee lake (St 1) and S 5 and S 7 (a buffer zone) included.



1: Cultural-landscape region:  
RIII = Northern foothills of the Alps  
RIV = The northern Alps



2: Community boundaries



3: Cultural-landscape unit (with the code number)



- O7 The alpine foothills straddling the Inn river
- O9 Hausruck and Kobernausserwald
- O10 The alpine foothills near Hausrucku and the Eferding basin
- O11 Danube – Traun – Ager Lowland
- O12 The lower alpine foothills straddling the Traun river
- O13 The Lower Attergau
- O14 The Upper Attergau and the region round the Mondsee lake
- O15 The Outer Salzkammer
- O16 The Inner Salzkammer
- O17 The Valley of Krems and Steyr
  
- S1 Northern Flachgau
- S3 Southern Flachgau
- S5 The valley of the Lammer river
- S6 The Pongau Valley of the Salzach river
- S7 The valley of the rivers Fritzbach and Enns
  
- ST1 The region of the Aussee lake
- ST2 The Enns Valley near Schladming
- ST3 The Enns Valley near Gröbming
- ST4 The Enns Valley near Liezen

**Picture 2:**

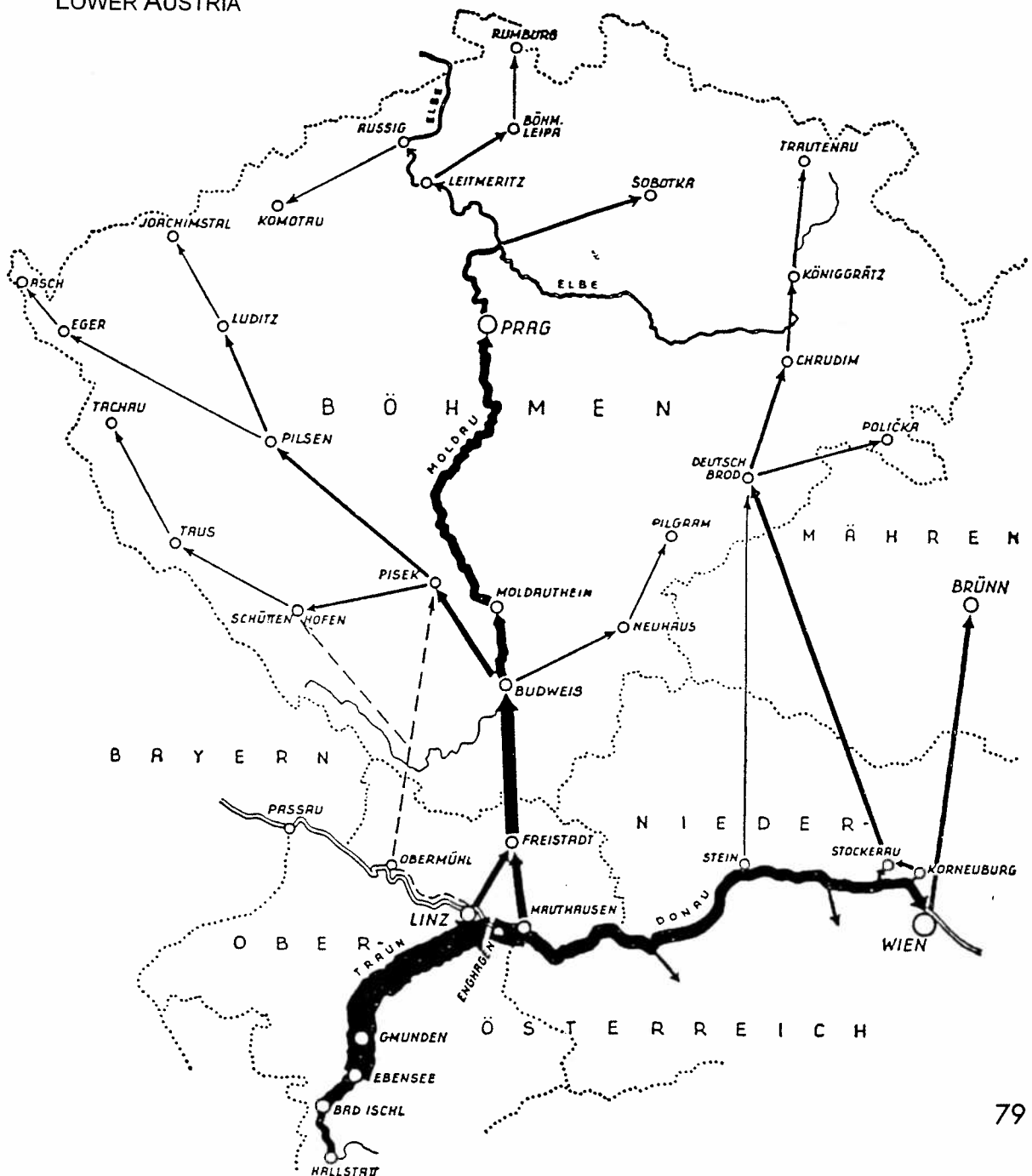
The intensity of traffic and its directions give a graphic picture of the importance of the first interurban railway (the horse-drawn railway Gmunden-Linz-České Budějovice) on the European continent (Aschauer, 1960).

Translation of the German names on the map of Bohemia:

BÖHMEN = BOHEMIA, MÄHREN = MORAVIA

Rumburg = Rumburk, Elbe = Elbe, Aussig = Ústí nad Labem, Böhm. Leipa = Česká Lípa, Trautenau = Trutnov, Leitmeritz = Litoměřice, Komotau = Chomutov, Joachimstal = Jáchymov, Königgrätz = Hradec Králové, Asch = Aš, Eger = Cheb, Luditz = Žlutice, Prag = Prague, Tachau = Tachov, Pilsen = Plzeň, Moldau = Vltava, Deutschbrod = Havlíčkův Brod, Pilgram = Pelhřimov, Taus = Domažlice, Schüttenhofen = Strakonice, Moldauthein = Týn nad Vltavou, Neuhaus = Jindřichův Hradec, Budweis = České Budějovice

BAYERN = BAVARIA, OBERÖSTERREICH = UPPER AUSTRIA, NIEDERÖSTERREICH = LOWER AUSTRIA



From a Salt Road to a Railway, The sketch shows the transport direction of salt export from Gmunden to Bohemia at the beginning of the 19<sup>th</sup> century. The need to substitute a modern means of transport for the inconvenient salt roads between the Traun/Danube and the Vltava led to the establishment of the first railway line of Upper Austria and the first interurban railway on the European continent, namely the Linz-České Budějovice horse-drawn railway (1832), which was continued to Gmunden in 1836.

Hans Peter Jeschke

## Man in the Garden

The basis for this essay was the origin of man and his influence to the environment in which he has been living. The biblical roots of man are planted in the Garden of Eden. According to the Book of Genesis "the garden of Eden was planted by the Lord who put man whom he created inside it to cultivate and guard it". It can be interesting to derive of this assumption the profession of the first man. I dare say he was a gardener and as such he was actually predetermined to take care of the environment in which he lived, to learn it, cultivate it and use its fruits. Unfortunately, this intention was not quite successful and man started, amongst other, to influence his environment in a negative way. I believe this is one of side effects of his sinful acting.

I believe man originally was a proper husband-man and gardener and, therefore, his effects to the environment surely were positive. As another example of this life mission, I would like to use the example of King Solomon, one of the greatest biblical kings and ancient kings in general. In the First Book of Kings he is described as follows; "The Lord gave Solomon wisdom, enormous sense and such abundance of ideas as there is sand at the sea-shore. The wisdom of Solomon exceeded the wisdom of all ancient sons and all wisdom of Egypt. He was wiser rather than all people and his name was famous among all neighboring nations. He could also speak of trees; from cedar which is at Lebanon up to hyssop which grows on a wall, and he could also speak of animals, birds, snakes and fishes. People from all nations and from all kings of the earth who heard about his wisdom came to listen to Solomon's wisdom."

It is interesting to consider how much space in the description of Solomon's wisdom is occupied by his relation to and knowledge of animals and plants. I believe this knowledge and wisdom were the basis for King Solomon's work. In the Book of Preacher which describes the king's successes, we can read amongst other, "I made grandiose works - I built houses, planted vineyards, established gardens and orchards and planted different trees in them, I also established water reservoirs to irrigate forests." This passage too indicates that the influence of man on the environment was great. It is good to see the usefulness of such work just for the environment, in which man lives. The history of King Solomon can also be described by the words of Queen of Saba who said when visiting King Solomon, "What I heard in my country about your acting and about your wisdom was true. I did not believe those words, until I myself came and saw it by my own eyes. And I was not told even a half. Blessed are your men, blessed are your servants who are all the time in your services and listen to your wisdom. Blessed be the Lord, your God who took liking to you and installed you on the Israeli throne."

I actually believe the man who respects this parable can be and is a great contribution and example for the others in the formation and protection of the environment. Today we can also admire the wisdom and skills of our ancestors,

we can learn a lesson of their impact on the environment, in which they had lived and which we have taken over from them.

In the end I would like to offer one more quotation from the Bible, namely from the Book of Revelation, in which the environment waiting for man is described, "And the angel showed me a river of live water, clear like crystal, which sprang at the Lord's and Lamb's throne. In the center of the town on the square on both sides of the river there were trees of life producing fruits twelve times a year."

I started with garden, I shall end with a garden. The Garden of Eden and the origin of its name is said to relate a similar word, the meaning of which was "pleasure". Later this word was translated from Hebrew to Latin as "paradeisos" which again acquired the meaning of "park, place of rest".

Ing. Miloš Netolický  
EDEN, s.r.o. Brno

Věra Kovářů

## Podluží: The Region and People

The conference to which I have been invited by the kindness of its organisers although I work in another branch has been held in many places in our country. All the regions included in the itinerary have their specific signs, their value and charm. Podluží, of which the Lednice-Valtice area is part, is one of the regions where each piece of land has been cultivated by diligent work and where the fertility of the soil, the warm southern sun and water irrigating the landscape help people living in that territory.

Many ponds, locally called "luže" in Czech, have given the name to this area, Podluží, interwoven by two large rivers, the Morava and the Dyje.

In the given geographical conditions, this area has been the home of agriculturists since primeval times, as shown by archaeological finds at Mikulčice, a village not far away from Podluží. Rye, wheat, sugar-beet and potatoes, called *erteple* in the local dialect, are the main agricultural plants grown there. Horses and oxen, but also cows and pigs, called *ošípané*, grazed in the meadows by the rivers in the past. These village pastures with "estate" cattle herds were an integral part of the Podluží settlements as late as the 19th century, when the two castles, at Valdice and at Lednice, with their parks, were in their prime.

The Podluží villages, among which Hlohovec, Lanžhot, Kostice, Tvrdonice, Prušánky and Velké Bílovice are some of the most characteristic, are known for their growing of vines, which have had their habitat here since time immemorial. The vine, its white and red varieties, was grown roundhouses and barns. The other varieties, locally called white *budinka*, *zelviš*, *muškatel*, *cinifádl* and *ryzlink*, have given way gradually to nobler varieties whose names need not be given here. Together with the growing of vines and the processing of grapes, a need arose to store wine suitably and, therefore, in the Podluží settlements, wine cellars were built either under the dwelling houses or independently of them; sets of them, for instance at Velké Bílovice, Bulhary or Prušánky, complete the character of these villages and are a landscaping element together with vineyards and orchards. Customs connected with the preparation for the harvest, its beginning and its festive conclusion with the participation of the whole village collectives are also linked with the growing of vines and grapes.

The relatively flat landscape, with the exception of the orchards set up mainly in this century, has always been poor in trees. Only in the gardens behind the houses and in small orchards in front of the houses did the village inhabitants have trees with apples whose varieties were called *míšanské*, *kožúšky* and *hrkláče* in the local dialect and trees with *karlátky* plums, used to cook the damson-cheese, *lekvar*.

An integral part of the Podluží landscape is water and the ensuing abundance of fish, whose individual species are locally called *oklajky*, *bělíčky*, *pleskáče* and *linci*. In ethnographic literature, ancient ways of fishing in boats hollowed out of oak logs are mentioned, whose parallels were found in the Slav culture at Mikulčice; nets, bags, stake bags and drag-nets were used for fishing.



In the moist greenwoods, birds thrived, which found good conditions there for living undisturbed and enough food for their young ones. Crows, *krkáns*, *petrželníci* and other species of birds, some of them rather rare, are those most frequently mentioned.

Not only the women, but also the young men in the Podluží villages liked flowers and this, understandably, was manifest in the number, and quality, of flowers grown in the little gardens in front of the houses as well as in the arrangement of the Podluží national costume, whose form, colours and decoration are considered to be among of the richest in Moravia. As František Bartoš said in his work *Lid a Národ* (The People and the Nation), "the village youth does not go to church without a small bunch of flowers". *Lví tlapas, vtáčeks, husí kap dandelions, záhruška 6*

marsh marigolds, paradise roses and geraniums were some of the most popular.

Together with the Haná region, Podluží with the rich colourfulness of its national costume and the picturesque forms of its houses has been a subject of cognisance and the researchers' interest since the beginning of the 19th century. This interest was shown in the first place by notes in various books of travel, but also by articles in newspapers and reviews. However, the interest of Moravian ethnographers did not focus on this territory before the 1880s, when František Bartoš, Josef Klvaňa and architects Jan Koula and Dušan Jurkovič, the last two of them known for their successful plans for the spa buildings at Luhačovice, decided that it was the vernacular architecture of the Podluží villages which was so attractive that its replica could be presented to the international public at the Slav Ethnographic Exhibition, held in Prague in 1895, as a typical house of South Moravia, *Slovácko* (called Moravian Slovakia then).

The great density of population and the great extension of the built-up area are characteristic of the Podluží villages even today. Houses built regularly alongside a road or a street were prevalent, with eave-oriented dwelling houses, behind which, at an angle, outbuildings were ranged, forming a substantial part of the farms. The houses of cottagers and the dwellings of the Anabaptists, who found a temporary asylum on the Liechtenstein estate in the 17th and 18th centuries, formed clusters at the outskirts of the villages. As to the landscape aspect, the important thing was the location of a small pond, called *luže* or *zbrod*, on the village green and of barns behind the farm gardens, where they were placed in a row like a bulwark protecting the settlement. The impression of something being defended was certainly enhanced by the look of the barns: they had unusually high walls and wagons could pass through them lengthwise; this type of barns is rare nowadays in other sub-regions of Moravské Slovácko.

In Podluží, just as elsewhere in the Morava river basin, the building material came from local clay pits, the oak growth in the greenwoods and other deciduous growths. Their wood was hard and difficult to work, but, on the other hand, unusually durable. Together with clay, whose processing by ramming or by laying unburned bricks was undemanding, and with straw, used to make hip roofs, this wood produced aesthetic and, from today's standpoint, also environmental harmony.

As to the constructional aspect, a distinctive element was the *stlp*, a central pillar helping to bear the heavy burden represented by the roof truss and the ceiling. In

the experts' assessments, the rich profile of the pillar and the grillage is considered an essential sign of a Podluží house.

As to the inner layout of the dwellings, a three-part ground plan which had a spacious entrance hall with the open-hearth kitchen and the living room on one side and the cold larder on the other was typical of a Podluží house. In variants and more developed layouts, the larder was shifted into the courtyard wing while another room, called the parlour and whose windows looked onto the street, was placed into the facade part of the dwelling house. This layout may have been favoured by the fact that, approximately in the mid-19th century, when soldiers were often billeted in the villages, rooms (*izbétky* in the dialect) were built for them in the houses. The kitchen was connected directly with the entrance hall and had its area filled mainly with a large flue to lead off smoke from the fireplace on which meals were prepared and from where an oven was heated, located in a room with a tile stove, mainly with white-coated tiles.

A porch at the entrance into a dwelling was a distinctive outer sign of a house in Podluží. This ancient architectural element of a clay house protected the entrance area against bad weather as well as the sun's heat and was, and still is, one of the most precious remnants of folk feelings and art. This porch attracted the attention of ethnographers, artists and also common people living in this region and inspired them to various interpretations of its origin and name.

The porch, distinctively jutting out and made of clay masonry in the facade into which the entrance into the house was vaulted, was protected by a little roof based on round protruding beams whose construction was independent of the roof truss. The porch roof, like the house roof, was covered with thatch. Various names, for instance *žebráčka* or *žebráčňa* and, at Tvrdonice, *dolník*, were given to this porch by the inhabitants of the Podluží villages. On a facade, the surfaces between the door and the corners used to be coated with brilliant paints, yellow or red, and made more distinctive by the white framing of the window openings and of the edges of the surfaces below the windowsills and over the mop board, which had a different colour. However, like a canvas, the porch surface remained white for decoration freely made by a woman painter. Most of the selected motifs were inspired by nature, and different forms of blossoms, leaves, calyxes, star shapes, apple forms, tendrils and fruit, either naturalistically or stylised, were prevalent. Undoubtedly, ornamentation was based on more ancient magic signs, whose meaning, however, was already covered up gradually in the 19th century. Composition, simple in some cases or very complicated in others, was developed by a woman painter's hand from the basic, and earliest, form of a blue and red rose, to which yellow, green and even black roses were added subsequently; from a shape originally simple yet important because of its meaning, composition changed into the increasingly dense filling of the space of the porch and of the inner surface of the recess at the entrance and door.

Brightly coloured painting also decorated the walls of the entrance hall and both its parts round the hearth. To a lesser extent, this painting also covered the wall between the hall and the kitchen and entered the living room. In the living room, it enhanced the aesthetic effect of a simple, but hand-worked ceiling, pillar and the rammed clay floors, decorated in the ancient way, i. e. by throwing yellow sand on the spiral-shaped or eight-form ornaments, or by spraying water on them.

The villages were characterised by their neatness and tidiness, this being visible even today. Still, at the end of the 19th century, scientists found that a number of traditional striking aesthetic phenomena were disappearing, such as thatched roofs, painting on walls, the characteristic fencing of the little gardens in front of the houses, barns near the village backyards, and they also found that "the old-time fashion was disappearing" due to the influence of new and stronger though more superficial trends. At the beginning of the 1960s, a team of the authors of a monograph about Podluží, consisting of R. Jeřábek, D. Frolec and D. Holý, detected distinctive changes in the aspect of the Podluží villages. Many of these changes did not bring any elements improving the picture of these villages. In past years, construction boom revolutionised the character of the villages in the neighbourhood of Břeclav, Hodonín, Mikulov, Valtice and Lednice. During these years, the villages grew in the first place vertically, this leading to a radical dislocation of the original level of the height of the built-up area, to the construction of huge buildings, comprising a number of flats in places where there had been one-storey houses, to the deflection of new buildings from the house rows forming streets and, in consequence, to the break-up of town-planning unity. Interventions in the traditional row-form of villages by the construction of solitary buildings outside the street rows and fundamental changes in the layout of the houses have a very negative effect and sharply contrast with the order typical of the South Moravian villages, disrupt the compositional structure and setting created gradually and accepted by generations. The fact cannot be ignored that the present time presupposes the use of other than the traditional kinds of material, but it would also be advisable that the latest results of the scientific findings concerning building material were applied in the Podluží villages. This would mean the admission of clay as the building material, which is evaluated as the best as to its insulating and environmental qualities. However, as yet, the construction of villages in the last decades has signalled a loss of the sense for suitable building material, proportions and architectural and plastic-art values. The substitution of dark-brown ceramic tiles for the coloured dado as well as the tiling of the whole entrance gives a clumsy and estranging impression as also do glass bricks substituting for the filling of rooms with light by means of windows. The drawbacks of so-called modernisation show not only in the outer aspect of the houses, but also in their immediate neighbourhood and the village-green areas. Little walls made of concrete or white bricks overshadow the plants grown in the little gardens in front of the houses if this plantation has been preserved. Conifers, of which many do not have favourable prerequisites for existence in the given setting, have replaced perennials, bushes, forsythias, lilacs, guelder roses and fruit trees such as pear-trees, cherry-trees, walnut-trees and mulberry bushes or vines. Linden trees are disappearing from the village greens to give place to more widely spreading conifers and bushes of cultivated roses; this means increased summer heat, from which there is no escape in the shadow of the trees.

However, the need to acquire prestige through the ornamental decoration of one's house as well as the architectural articulation of facades remain rooted in the minds of the inhabitants of Podluží and I do not hesitate to state that a certain renaissance of wall painting appears as one of the phenomena designed by the Czech general term of *folklorism*. This is shown by motifs engraved on the cement plaster below the windowsills, by embrasures or porches, as is often the case at Lanžhot and Tvrdonice. The family of Jožka Severin, a well-known and

very popular Podluží singer, had a porch made and painted in front of their new two-storey house at Tvrdonice and on the reshaped wine cellar in the garden. For reasons of prestige, porches also begin again to be built and decorated in the area of wine cellars at Prušánky and in other villages.

Therefore, I foster a certain hope that the face of the Podluží villages will improve as to the observation of certain town-planning principles which are inherited from generation to generation and that this will happen not only in its town-planning form and the aspect of the individual houses, but also in the conception of village vegetation, which is an integral part of the village greens and of the look of Bohemian and Moravian landscape. An extensive possibility of good and fruitful collaboration between our disciplines arises here to which I am sincerely looking forward.

Věra Kovářů

Gerd-Helge Vogel

## Chinese-style architecture in Mecklenburg- Schwerin

*Wer sich selbst und andre kennt  
wird auch hier erkennen:  
Orient und Okzident  
sind nicht mehr zu trennen.*

In this stanza<sup>1</sup> about the coming together of the orient and occident published only after his death Johann Wolfgang von Goethe, the great German poet, summed up a contemporary trend which reached out far beyond European culture and nationalistic views toward the concept of a universal civilization. Its modest beginnings had emerged much earlier in the massive expansion of trade which followed the discovery of new shipping routes particularly to East India and the West Indies. The novelties now being exchanged between faraway parts of the globe included not only everyday items and luxuries, but also ideas and manufacturing techniques. Many of these were readily absorbed into the cultures of both East and West.

Against this background, Europeans took a keen interest in the accounts of voyages undertaken by merchants and missionaries<sup>2</sup>. While many of these sounded fantastic and sometimes incredible, they provided information and also gave rise to legends about the life of exotic peoples. Even more coveted were the small presents and souvenirs brought back from these expeditions. Merely the fact that they were of foreign origin made them valuable and desirable. Moreover, many of the imported goods not only looked more esthetic but were also more practical than comparable European products. Some foreign civilizations were therefore thought to be culturally superior to Europe, which in turn led to misconceptions about real life there.

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<sup>1</sup> Goethes Werke in zwölf Bänden, Zweiter Band, Gedichte II, Versepen. Berlin 1966, p. 134 (Bibliothek Deutscher Klassiker)

<sup>2</sup> Apart from Marco Polo's work, it was mainly the letters and descriptions of early Franciscan friars which contributed to the knowledge of Europeans about China. See also: Hartmut Walravens: China illustrata. Das europäische Chinaverständnis im Spiegel des 16. bis 18. Jahrhunderts. Weinheim 1987, pp. 15-16, 123-165.  
The first European to set foot on Japanese soil was the Portuguese Mendez Pinto who landed near Kura on the island of Tanegashima south of Kyushu in 1542. Before him, Marco Polo (1254-1324) and other travelers from Northern Italy had brought back initial reports about mysterious Zipangu (Japan). Before long, missionaries began to work in the country, most of them Franciscans from Portugal and Spain. At the same time, Japan expanded its European trade. The nation to profit most from this development was the Netherlands whose ships, together with those of China, were the only ones allowed to call at their own trading posts even during the period of Sakoku, the isolation of the country and its people from the outside world (1638-1853). The Dutch VOC, after making first trade contacts in 1609, had set up a trading station in 1610 and retained a trade and information monopoly throughout the Sakoku period. The latter, however, was shared by other nationals who worked for the Dutch Company. Early reports thus came from George Meister, Engelbert Kaempfer and others, among them Bernhard Varenius who published a first description of the Japanese Empire in 1649 based on all previously available information.

therefore thought to be culturally superior to Europe, which in turn led to misconceptions about real life there.

As a result, Westerners often took the remote islands and continents in the East to be blessed with complete happiness. This misinterpretation of the fantastic reports about Asia stimulated cultural developments in the hemisphere in general, and Europe in particular. Dissatisfied with their own situation which was often a bare struggle for survival, Europeans were only too willing to believe the fabulous accounts of enormous wealth, eternal spring and a harmonious life in these lands so remote that no-one could verify the reports. The wishful thinking of a golden age was thus cultivated in the Western imagination by idealizing faraway regions where the utopian dream had presumably survived.

The unfulfilled longings of Europeans for an ideal life were projected primarily onto ancient civilizations in the East and Far East such as Turkey, Persia, Arabia, India, Siam, China and Japan. Their exotic splendor, described in countless travel books, inspired Western thinking at a time which had as its motto "Ex oriente lux". Their deep fascination with the fairytale picture they had of Asia at first prevented Westerners from finding out the truth about these idealized worlds.

On the other hand, few Europeans were knowledgeable enough even to be able to distinguish between the Eastern cultures which were generally referred to as "Indian". Accuracy was not a major consideration in the pursuit of geography, ethnography and art history, and people's imagination for the time being was satisfied by the import and imitation of works of art from these fabulous lands whose blissful experience could thus be shared.

To perfect the illusion, designers concentrated on interiors and gardens sufficiently remote from the mundane world to make their inhabitants feel they were living a utopian dream.

The associative powers of exotic styles helped to create an "ideal life" complete with Oriental arts and crafts, interior decoration, ornaments and the imitation of architectural styles.

Quite remarkable in this connection is the dramatic change which occurred over time in the appreciation, and imitation, of foreign cultures. Caused in part by shifts in the social structure and objectives of Europe, it also reflected the accumulation of knowledge about these peoples, their habits and customs, and their socio-economic circumstances and ideals. It would, then, only be appropriate to look at the various conceptions the German people had of the Far East, i.e. China and Japan, during the 18th and 19th centuries. In view of the wealth of material that is available, the perspective is bound to be limited. In our case, it will be focused on a German region which, undeservedly, has so far attracted little attention from the research community - the former Grand Duchy of Mecklenburg-Schwerin.

This state, traditionally one of the poorest in Germany, had suffered large-scale depopulation and destruction during the Thirty Years' War. Its people later found it difficult to catch up with cultural and economic developments in the rest of Germany, and particularly the prosperous and artistically more prolific south and west. As a result, architectural and other trends, including Chinese styles, reached the area with a considerable delay and made a lesser impact in most cases.

Chinese-style architecture flourished particularly in those German states of the Holy Roman Empire where feudal absolutism had reached full maturity. These included Bavaria, Saxony and Prussia whose rulers tried to emulate *Louis XIV* by erecting a host of small summer residences (*maisons de plaisance*). The model for these was a structure that had caused the greatest astonishment among the royal houses of Europe - the *Trianon de Porcelaine*<sup>3</sup> (Illus. 1) planned by *Louis Le Vau* (1612-1670) and built between 1670 and 1672. It was the first attempt ever made on the continent to evoke an oriental dream world *à la chinoise* purely by creating esthetic associations with the aid of craft objects and interior decoration but without using proper architectural shapes from Asia.

This early period of chinoiserie was mainly an attempt to display a luxurious lifestyle and, thus, enormous wealth and power as attributed to the legendary emperors of China, Japan and India whom the absolutist rulers of Europe were trying to imitate<sup>4</sup>. Perhaps the most striking example of this obsession with the pomp and prestige attributed to Asian kings was the centerpiece produced by *Johann Melchior Dinglinger* for *Augustus the Strong* which took from 1701 to 1708 to make and portrayed the household of the Great Mogul Aureng-Zeb in a fantastic array of gold, silver and jewels (Illus. 2). Here the ideal of a perfect absolutist regime was projected onto a dreamland in the Far East.

Chinoiserie quickly became fashionable not only as a subject for the arts and crafts and interior design but also for exterior architecture. This can be seen in a number of summer residences such as *Tschifflick* at Zweibrücken (Illus. 3) commissioned by king *Stanislaus Leszczyński*<sup>5</sup> in 1716, the *Pagodenburg* (1716-19) (Illus. 4) completed only a few years later under the Elector *Max Emanuel of Bavaria*, and *Badenburg* (1718-21) at Nymphenburg park. The latter, erected by *Joseph Effner* as a typical *maison de plaisance*, contains very few elements of Chinese style<sup>6</sup>.

These early structures erected in what were believed to be East Asian styles in fact had no exterior features reminiscent of the Far East. This was because their planners knew little about the architecture they were trying to associate with. Few architectural shapes from East Asia were used, and the best classification possible is that of buildings in picturesque baroque style displaying the grotesque fantasies of their creators.

<sup>3</sup> The building, torn down after only 15 years in 1687, nevertheless continued to fascinate European rulers. See also: Marie Luise Gothein: *Geschichte der Gartenkunst*. Zweiter Band, Jena 1926, pp. 162-166 (reprint of the 2nd edition of 1926, Munich 1988); Chisaburo Yamada: *Die Chinamode des Spätbarock*. Berlin 1935, p. 25-26; Katharina Krause: *Die Maisons de Plaisance*. Landhäuser in der Ile-de-France (1660-1730). Munich, Berlin 1996, pp. 62-65

<sup>4</sup> Since the discovery of Japan by the Portuguese in 1542, gold and silver had been the country's main exports. This made Europeans believe in the immense wealth of the Japanese and Chinese emperors, a concept which was also reflected in the accounts of travelers. One example is Erasmio Francisci's report about Japan: *Ost- und West-Indischer wie auch Sinesischer Lust- und Stats-Garten*, Bd.2, Nuremberg 1668, pp.1483, 1492, etc.

<sup>5</sup> Karl Lohmeyer: *Südwestdeutsche Gärten des Barock und der Romantik*. Saarbrücken 1937, p. 123

<sup>6</sup> Dietrich von Frank: *Joseph Effners Pagodenburg*. Studien zu einer "maison de plaisance". Munich 1985; Gerhard Hojer, Elmar D. Schmidt: *Nymphenburg*. Schloß, Park und Burgen. Amtlicher Führer. Munich 1989, pp. 67-70.

The first architect to establish a truly East Asian style in Germany was *Mattäus Daniel Pöppelmann*, a master builder employed by the Saxon court. With a commission from *Augustus the Strong* received around 1720 he began to convert existing buildings at *Pillnitz* into an "Indian summer residence" in "oriental fashion" (Illus. 5).<sup>7</sup> The "Grand Design" which had been proposed by the Elector *Frederick II August* (Illus. 6,7) clearly borrowed from the imperial palaces at Beijing and Jedo<sup>8</sup> (Illus. 8). Both of these, shown in contemporary engravings, were magnificent displays of splendor and power and thus ideal symbols of absolutism.

In order to allegorize their own claim to absolute power, it was not necessary for German rulers to imitate every architectural detail of these oriental models. They were, instead, content to copy a number of features to cater to the picture Europeans had formed of China and Japan from the reports of travelers. The most prominent among these were curved roofs, most of them double-stepped. The winged roofs we now see at *Pillnitz* are, however, so far removed from the original that they can only evoke oriental associations in an ignorant European observer.

The state of Mecklenburg-Schwerin was largely cut off from these developments because capital for building investments was scarce and absolutism existed only in a rudimentary form. Oriental shapes of architecture were not adopted here until chinoiserie had reached its next phase, around the middle of the century. At that time, Chinese styles lost some of their prestige value to the ideas of the Enlightenment which claimed an ethical and intellectual superiority for the countries of the Far East. Such thinking was encouraged by the positive accounts received from *Matteo Ricci*, a Jesuit Father who saw Christian moral values embodied in China's Confucian way of life.<sup>9</sup>

Also on the basis of Ricci's descriptions, *Gottfried Wilhelm Leibniz* and other philosophers of the early Enlightenment portrayed China as the ideal of a Utopian state ruled completely by reason<sup>10</sup>. This image of East Asia<sup>11</sup> which, however, still did not distinguish clearly between Chinese and Japanese culture, also seems to have been adopted by *Frederick II of Hohenzollern*, a "philosopher on the throne" and prominent advocate of enlightened absolutism. His principles probably guided the designers of Chinese-style buildings at *Sanssouci Park* which combined the playful experience of nature typical of rococo with "fêtes galantes" in the exotic styles of the orient. It may also be assumed that an attribute of wisdom arranged

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<sup>7</sup> A. von Minckwitz: *Geschichte von Pillnitz vom Jahre 1403 an*. Dresden 1893, p. 19

<sup>8</sup> Inspiration could have come, for example, from the account given by *Arnoldus Montanus*: *Denckwürdige Gesandtschaften der Ost-Indischen Gesellschaft in den Vereinigten Niederlanden an unterschiedliche Keyser von Japan...*, Amsterdam 1670, part 2, p. 116-117.

<sup>9</sup> *Lieselotte Wiesinger*: *Die Anfänge der Jesuitenmission und die Anpassungsmethode des Matteo Ricci*. In: *Verwaltung der Staatlichen Schlösser und Gärten Berlin* (ed.): *China und Europa. Chinaverständnis und Chinamode im 17. und 18. Jahrhundert*. Berlin 1973, p. 15.

<sup>10</sup> *Gottfried Wilhelm Leibniz*: *Novissima Sinica historiam notri temporis illustrato*. 1697. See also: *Alain Gruber, Dominik Keller*: *Chinoiserie - China als Utopie*. In: *Du. Europäische Kunstzeitschrift*. Zurich, April 4, 1975, p. 18.

<sup>11</sup> *Gerd-Helge Vogel*: *Konfuzianismus und chinoise Architekturen im Zeitalter der Aufklärung*. In: *Die Gartenkunst* 8/1996/2, pp. 188-212



on the roof tambour of the "monkey hall"<sup>12</sup> in the park - a mandarin holding a staff with a serpent coiled around it - is meant as a strong reminder that true conviviality is possible only for subjects living under an enlightened statesman.

Acting out, in late baroque fashion, the illusion of living in an East Asian idyll was all that was needed for people to associate these theatrical scenes with an exotic Arcadia. No consideration had to be given to authentic architectural forms which were instead replaced by fantastic, grotesque or picturesque allusions to oriental models. Designers could easily find inspiration particularly in the widely read publications of *Fischer von Erlach* (Illus. 9)<sup>13</sup>, the *Brothers Halfpenny* (Illus. 10)<sup>14</sup> and, partly, William Chambers' "*Designs of Chinese Buildings...*" (Illus. 11)<sup>15</sup>.

A plain and simple structure, the small wooden "*monkey temple*" in the ducal garden at *Ludwigslust*, was erected around 1770 without any reference to contemporary engravings (Illus. 12); an occasional pavilion where originally the duke's building workers were paid, it was later converted into an animal cage.<sup>16</sup> This modest and miniature attempt at evoking an oriental atmosphere did not aspire to the philosophical profundity of the buildings at Sanssouci. Otherwise an unpretentious kiosk with traditional doors and windows, it derives its oriental charm only from the winged roof capped by a delicate lantern, and its unconventional framework. This whimsical rococo creation, probably built by *Johann Joachim Busch* for Duke *Frederick the Pious* is nevertheless quite effective in evoking Chinese associations. As part of a small exotic ensemble in a late baroque park, the "monkey temple" is probably the oldest building of its kind in Mecklenburg.

A fresh look at Chinese art was taken by *William Chambers*, who went to Canton in 1742 and studied buildings, furniture and utensils there in an attempt to encourage more objectivity and accuracy in the appreciation of this foreign culture. He returned to oppose the fantastic architecture of the rococo period in a book entitled "*Designs of Chinese Buildings...*" which was first published in London in 1757. The architecture shown there was historically and ethnographically authentic so that future builders were able to raise stylistically correct buildings in parks and gardens (Illus. 13). Chambers thus made a serious attempt to understand the wealth of Eastern sentiment that was behind architecture.

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<sup>12</sup> Whereas in Western art the monkey has often symbolized foolishness, Christian iconography has even used it as an image of evil, vice and sin. Also see: H. Olbrich (ed.): *Lexikon der Kunst*, Bd. 1, Leipzig 1987, p. 44-45 (headword: Affe). The fact that he called one of his summer residences the "monkey hall" at the same time indicates a degree of ironic dissociation from chinoiserie on the part of Frederick II.; - Adrian von Buttlar: *Sanssouci und der "Ewige Osten"*. Teil II: Zur Deutung des Chinesischen Teehauses. In: *Die Gartenkunst* 8/1996/1, pp. 1-9, especially p. 4ff.

<sup>13</sup> Johann Bernhard Fischer von Erlach: *Entwurff einer Historischen Architectur*. Vienna 1721

<sup>14</sup> William and John Halfpenny: *New Designs for Chinese Temples, Triumphal Arches, Garden Seats, Palings etc.*, London 1750-1752; *Idem: Chinese and Gothic Architecture Properly Ornamented*, London 1752; *Idem: The Country Gentleman's Pocket Companion and Builder's Assistent for Rural Architecture in the Augustine, Gothic and Chinese Taste...*, London 1756

<sup>15</sup> William Chambers: *Designs of Chinese Buildings, Furniture, Dresses, Machines, and Utensils*, London 1757. Chambers also did some of the designs for Sanssouci. (see Illus. 13)

<sup>16</sup> E. Saubert: *Der Großherzogliche Schloßgarten zu Ludwigslust. In seinen Anlagen und Sehenswürdigkeiten nach alten Quellen dargestellt*. Ludwigslust 1899, p. 10-11

The new perspective Chambers had given the Europeans did not make them abandon their outlandish notions about buildings and gardens in China and Japan. Throughout the 18th century and beyond, German garden architects favored the fantastic designs inherited from the late baroque period, even though some attempts were made at imitating genuine East Asian forms. Raising buildings in an authentic Japanese style was particularly difficult as the country was sealed off from the West with hardly any reliable channels of communication.

The situation of garden architecture did not improve much when *Engelbert Kaempfer's* manuscript on Japanese history<sup>17</sup> was finally printed with a delay of 90 years because the subject was almost non-existent in his reports. On the other hand, the benevolent and objective account he gave of the country and its inhabitants, largely from the viewpoint of absolutism in its last stage, only served to confirm the previous concepts of an exotic island in splendid isolation where people could enjoy an almost ideal existence. Thus he praised "*the example of the Japanese who, completely enclosed in a small world of their own, enjoy the most serene modesty and bliss and can easily do without the company of neighboring nations and even the world at large.*"<sup>18</sup>

Almost a hundred years later the editor of these reports considerably qualified the author's statement about the "*Japanese people enjoying a blissful existence*" in a book of memoirs<sup>19</sup>. However, so many positive things had stuck in the minds of Kaempfer's readers that wishful thinking about Japan continued. Those living at the end of the 18th century seemed to idealize "*these people ... whose customs, virtues, arts and fine conduct are a model to the rest of the world and who derive exceptional happiness from their domestic trade, fertile soil, healthy and strong bodies, brave souls, abundance of everything to fill life's needs and a perpetual peace of mind.*"<sup>20</sup> The qualities extolled in these romantic descriptions were exactly those propagated by Europe's enlightened bourgeoisie, and Chinese-style architecture therefore had a good chance of being disseminated throughout a society that was becoming more bourgeois.

East Asian fantasies which permitted a continuous change of scenery and created a variety of associations were especially popular in the sentimental and poetic style of gardening that was widespread in Germany during the late 18th century. Japan and China in those times still had the reputation of being blissful retreats, "*Amoenitatibus exoticis*"<sup>21</sup>, and countless numbers of occasional buildings in Chinese fashion were put up in sentimental parks across Europe which were now called "*jardins anglo-chinois*".

Typically enough, Mecklenburg-Schwerin missed out on these developments when they first occurred and experienced the trend only later, after the year 1800 when it was going out of fashion elsewhere. The occasion came when the state's

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<sup>17</sup> Engelbert Kaempfer: *Geschichte und Beschreibung von Japan*. Aus den Originalhandschriften des Verfassers herausgegeben von Christian Wilhelm Dohm, Bd. 1, Lemgo 1777; Bd. 2 Lemgo 1779

<sup>18</sup> *Ibid.*, vol. 2, p. 390

<sup>19</sup> Ch. W. Dohm: *Nacherinnerung*. In: E. Kaempfer, *op.cit.*, vol. 2, pp. 385-478

<sup>20</sup> *Ibid.*, p. 414

<sup>21</sup> Derek Clifford: *Geschichte der Gartenkunst*. Munich 1966, pp. 318-336

first public seaside resort was to be built at Doberan-Heiligendamm in the fashion of British spas.

The project started in 1793 by *Friedrich Franz I* involved ongoing extensions and additions to baths and cultural facilities alike and received a particular impetus after the town of Doberan had been chosen as the duke's summer residence.<sup>22</sup> What was needed, apart from a theater, multi-functional spa rooms, shops and refreshment rooms was a band-stand for the regular mid-day concerts given by the spa orchestra. Designed as a pavilion in Chinese style, it was to take the place of a makeshift structure, a tent used as a hotel, which was standing in the central square, the Kamp. Contemporary records tell us that the idea came from the duke himself who, on March 29, 1808 instructed the builder *Carl Theodor Severin* through his treasurer *C. B. Brüning* to "have a light building in the form of a funnel raised in the middle of the Kamp which could replace the two tents now used as a hotel and restaurant."<sup>23</sup>

Construction was soon begun and the function of the "funnel" (Illus. 14) modeled on East Asian building designs changed from restaurant to "music room" and then "concert temple".<sup>24</sup> *Severin*, who most probably learned his trade from *Carl Gotthard Langhans* and *David Gilly* in Berlin, must have known the Japanese Houses planned by Gilly for erection at *Steinhöfel* (Illus. 15)<sup>25</sup> and *Paretz* (Illus. 16)<sup>26</sup> in 1790 and 1799 respectively. A fusion of classical and oriental forms will therefore not have been alien to him.

Just as his tutor had done at Paretz he chose a polygonal, almost circular base for the funnel-shaped music temple, capped by a slightly winged tapered spire over a gallery. The tip of the spire was a tapering knob reminiscent of a sorin<sup>27</sup>. With austere, strictly classical shapes and uniform intervals between the quasi-Doric timber columns the structure looked almost antique, had it not been for the oriental ornaments on the windows and doors, the tapered curved roof once covered in wood shingles, and the bright red paint on the beams which added a Chinese note.<sup>28</sup>

Once the funnel-shaped kiosk for the spa orchestra had been completed, planning continued for raising new buildings on the Kamp. These included "two structures for boutiques in Chinese fashion and another music room also in the Chinese

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<sup>22</sup> Gerd-Helge Vogel: Tendenzen früher Badearchitektur in Mecklenburg-Vorpommern - Das Problem des Charakters in der Klassizistischen Baukunst. In: Bernfried Lichtnau (ed.): Architektur in Mecklenburg-Vorpommern 1800-1950. Greifswald 1996, pp. 248-260

<sup>23</sup> State Archives Schwerin, Großherzogliche Bade Intendantur Doberan, No. 329, Bauten Doberan betr.: Die Erbauung des Trichters auf dem Kamp zu Doberan 1808, No. 1-9, letter from Friedrich Franz I to treasurer C. B. Brüning dtd. March 29, 1808, sh. 1, verso folio

<sup>24</sup> Letter from Carl Theodor Severin to treasurer C. B. Brüning dtd. Aug. 25, 1808, ibid, sh. 8, recto folio

<sup>25</sup> Marlies Lammert: David Gilly. Ein Baumeister des deutschen Klassizismus. Berlin 1964, pp. 60-70, espec.p. 67

<sup>26</sup> Ibid, pp. 103-105

<sup>27</sup> The nine rings crowning the roof of a pagoda in East Asian architecture

<sup>28</sup> State Archives Schwerin, Großherzogliche Bade Intendantur Doberan, No. 331, Bauten Doberan, Acta betr. die Erbauung des neuen Musiksaales und der Boutiquen auf dem Camp zu Doberan, Nos. 1-25, sh. 5/2 (letters from Carl Theodor Severin to treasurer Brüning dtd. Feb. 6, 1811 and Dec. 19, 1810, respectively, sh. 11/P.M. (Pro Memoria) dtd. Jan. 21, 1812, etc.

*taste*"<sup>29</sup> which again superimposed oriental elements on the classical shapes of the "funnel" (Illus. 17). The new music room erected opposite the "funnel", though larger and with an upper story, displayed the same strictness of form and, with a two-storied roof, seemed to duplicate its model. This gave the Chinese-style ensemble on the Kamp a prestigious and almost monumental appearance, certainly in keeping with the duke's aspirations of establishing an extravagant resort with a serene atmosphere and imposing architecture.

The boutiques laid out symmetrically to the right and left of the new music room on an arcuated plan had winged roofs on timber columns reminiscent of the galleries which, in Asian and Greek fashion alike, gave access to the two earlier buildings. Their single-story design made them look very similar to the "funnel" as if "developed" from the latter's elevation.

With this match of architectural features both in the large and small music rooms, and the two shops, C. T. Severin created a complex of buildings in oriental styles which were prestigious and yet varied and light-hearted enough for a summer resort. In the center of a fashionable spa and princely summer residence he achieved a magnificent fusion of Eastern architecture and Palladianism. The same effect resulting from strict adherence to the principles of Palladio - clear layout, balanced proportions and minimum decor - can also be seen in other buildings planned by Severin. These principles of rigid austerity called for the geometrization of such exotic elements as tapered spires, columns without capitals and compact buildings with rectangular doors and windows, eventually turning them into mere modifications of the classic message.

In function, too, the buildings in East Asian style were completely suited to Western needs. Apart from accommodating the spa orchestra, shops and restaurants, the two pavilions and boutiques mainly served as colonnades where people could stroll in bad weather, a facility considered indispensable for a resort at the time. This mundane use of a structure designed as a chinoiserie in the guise of Classic Revival symbolized the end of the excessive oriental fantasies of European garden architects. The idea was no longer to associate an exotic dream world but rather to enhance the central meeting place of a resort in a somewhat eccentric manner.

With the same purpose in mind, a pastry cook named *Christian Gottlob Sadler* had a *refreshment boutique* in Chinese style built in the park of Schwerin castle between 1816 and 1818 (Illus. 18). Just as the "funnel" at Doberan, it was an oriental-looking structure built in the fashion of Classic Revival on a polygonal base and surrounded by a partly enclosed gallery at ground level. A separate roof over the gallery, however, made the kiosk look as if it had a double tapered winged roof. Similarities to Severin's style include clear and well-balanced proportions and a plain layout, giving a basically classic structure adorned with East Asian motifs.

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<sup>29</sup> Quoted after: Hans Thielcke: *Die Bauten des Seebades Doberan-Heiligendamm 1800 und ihr Baumeister Severin*. Doberan 1917, p. 17

When rebuilding was required after a gale in 1836, work apparently was not executed to the plans supplied by C. Wünsch, a master builder in the service of the government (Illus. 19). This is suggested by the fact that the present building differs from Wünsch's design.<sup>30</sup> Presumably the old documentation was used instead, and this might well have come from Severin himself. Wünsch, by comparison, still advocated the old concept of chinoiserie from the time of rococo which had partly survived in the contemporary "*Ideenmagazin*" put out by Grohmann and others.<sup>31</sup> Thus he modeled his structure on buildings which had been erected during the second half of the 18th century at *Zwickau-Planitz* (Illus. 20)<sup>32</sup>, the *Richter'sche Garten in Leipzig* (Illus. 21)<sup>33</sup> and Prague-Smíchov (Ill.22).

These "Japanese tea houses" or, simply, "tea houses" were quite popular at the time and adorned many gardens in Central Europe. They were two-storied pavilions on a circular or irregular octogonal base with double-flight stairs at the rear which led to the upper story. But while the above-mentioned buildings in Zwickau, Leipzig and Prague were all compact, Wünsch's kiosk opened up completely on the garden side and had tree-like columns with forks of branches in the front half of the concentric base which formed a covered terrace and viewing platform for visitors. He obviously believed that this close interaction with nature was characteristic of oriental construction. On the other hand, his use of Gothic pointed arches in the upper window gallery, and of tree columns, suggests that he also believed in the contemporary practice of deriving architectural shapes directly from nature.<sup>34</sup>

Two plain single-story pavilions dating from the 1820s and 1830s may be described as a distant echo of Chinese-style architecture in the state of Mecklenburg-Schwerin. Known as the *Teehäuschen auf dem Jungfern- oder Tempelberg* (Illus. 23) at Doberan and the *Gartenhaus am Herrnhaus von Westenbrügge* (Illus. 24), they borrowed from C.T. Severin's attempt at geometrization in late classic style in that the building and roof form a more or less compact unit. While the decorative glazing bars in the doors and windows seem to have oriental connotations, the overall impression left by the tapered roofs, the octogonal cylindrical shaft in one case and the cube in the other, is simply purist. These two structures represent the maximum of abstraction ever reached in merging oriental architecture with European classicism. On a more practical level, they enhanced the landscape gardens around them and accommodated both private and public festivities for many years, which after all was the main purpose

<sup>30</sup> State Archives Schwerin, Acten Großherzogliches Kabinett I, pers. 7044; Hofmarschallamt Schwerin 2252; Hofmarschallamt Schwerin 1480

<sup>31</sup> Johann Gottfried Grohmann: *Ideenmagazin für Liebhaber von Gärten, Englischen Anlagen und für Besitzer von Landgütern um Gärten und ländliche Gegenden, sowohl mit geringem als auch großem Geldaufwand nach den originellsten Englischen, Gothischen, Sinesischen Geschmacksmanieren zu verschönern und zu veredeln.* 48 issues in 4 vols. Leipzig 1796-1806; Johann Gottfried Grohmann, Friedrich Gotthelf Baumgärtner: *Kleines Ideen-Magazin für Gartenliebhaber oder Sammlung von Ideen, die mit wenig Kosten auszuführen sind.* Later published as: *Neues kleines Ideenmagazin...*, Leipzig 1804-16

<sup>32</sup> Presumably in 1769, Hans Christoph von Arnim had a Japanese tea house built in his pleasure garden at Zwickau-Niederplanitz which is of the same type as that proposed by Wünsch

<sup>33</sup> Hugo Koch: *Geschichte der Sächsischen Gartenkunst*

<sup>34</sup> At the beginning of the Gothic Revival, Friedrich Schlegel and other philosophers interpreted architecture as derived mainly from nature and compared columns and vaults to a forest. See also: Hermann Schmitz, *Die Gotik im deutschen Kunst- und Geistesleben.* Berlin 1921, p. 21

of the many Chinese tea houses and summer houses built across the continent. Finally, on a historical level they marked the end of a period in which chinoiserie had been a major influence on European architecture and landscape design.

#### ILLUSTRATIONS

- 1) Perelle, Trianon de Porcelaine, copperplate from: Cliche de la Bibl. de l'Art et d'Archeologie
- 2) Johann Melchior Dinglinger, The household at Delhi on the birthday of the Great Mogul Aureng-Zeb, 1708, Staatliche Kunstsammlungen Dresden, Grünes Gewölbe
- 3) Jonas Frickson Sundahl, The summer residence of king Stanislaus Lescinsky of Poland at Tschifflick near Zweibrücken. Main axis after the survey done by J.F. Duchesnois, Bibliotheque publique de l'Academie de Stanislas, Nancy
- 4) Daniel Diesel, The Pagoda castle at Nymphenburg park, copperplate from: Piere de Bretagne, rejoyssances et fetes..., Munich 1723
- 5) Alexander Gläßer, Pillnitz palace seen from the Elbe river, copperplate after a drawing by B.C. Anckermann, sh.1 from the book of architecture by Martin Engelbrecht, Augsburg, around 1730, Dresden, Staatl. Kunstsammlungen, Kupferstichkabinett
- 6) Augustus the Strong, Sketch for a castle and surrounding pavilions, Dresden, Staatsarchiv
- 7) The "Große Plan" (Grand Design) for Pillnitz, lead pencil drawing, around 1720. Dresden, Sächsische Landesbibliothek, Landeshauptarchiv, Hofmarschallamt 1480
- 8) Keyzers hof te Jedo. The castle at Jedo. From: Arnoldus Montanus: Denckwürdige Gesandtschaften..., part 2, 1670, p.116-117 (see note 8)
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- 11) William Chambers, Design for a Chinese Bridge at the deer park, 1763. Potsdam- Sanssouci, Plankammer
- 12) "Monkey temple" at Ludwigsburg castle gardens, contemporary photograph
- 13) William Chambers, Chinese bridge, plate VII. In: W. Chambers, op.cit. (see note 12)
- 14) Carl Theodor Severin, The "funnel" on the Kamp at Doberan
- 15) After Friedrich Gilly, View from the Chinese house in the garden of the major-domo Massow at Steinhöfel in the Kurmark Brandenburg. Berlin, SBPK, house 1
- 16) David Gilly, Japanese house and park at Grottenberg in the garden at Paretz, vol.6. In: Dedikationsmappe Paretz, Potsdam-Sanssouci, Plankammer
- 17) A. Achilles, The Kamp at Doberan, engraving by F. Krüger, Schwerin, Staatliches Museum, Inv. no. 1203 Gr
- 18) The pavilion in the castle gardens at Schwerin after a photograph taken in 1918, Schwerin, Sammlung Winfried Krüger

- 19) Ch. Wunsch, Design for a pavilion in the castle gardens at Schwerin, Tischbein del. 1837, Schwerin, Mecklenburgisches Landeshauptarchiv, Hofmarschallamt 1480
- 20) Japanese tea house from the year 1769 in the castle gardens at Zwickau-Niederplanitz, contemporary view
- 21) Japanese house at former Reichenbach'scher now Gerhard'scher Garten in Leipzig, lithograph around 1830, Dresden, Sächsische Landesbibliothek
- 22) The Chinese pavilion at estate „Cibulka“ at Praha-Smichow
- 23) The tea house on Jungferenberg/Tempelberg hill at Doberan, detail from: Tableau of Doberan and Heiligendamm around 1850, Doberan, Museum
- 24) Summer house at Westenbrügge mansion in present condition, attributed to Carl Theodor Severin

Gerd-Helge Vogel, Greifswald

## **Potential Evaluation of Wood Species in the Lednice na Moravě Castle Park**

### **1. INTRODUCTION**

The purpose of the project was to record and classify wood vegetation elements (WVE) in the object with the aim to use such classification as data for:

- the clarification of the present knowledge of the object artistic and historical development;
- the clarification and updating of tasks and aims of the care for monuments;
- the preparation of the project of WVE regeneration and restoration;
- the preparation of the project of the care mode for WVE and the object as a whole;
- the complex scientific assessment and further utilization of the object for such purposes;
- the pedagogical and educational functions of the object;
- the protection of the valuable gene fund of wood species;
- the development of recording and classification methods for wood species.

### **2. METHODOLOGY**

#### **2.1. DESCRIPTION OF WOOD VEGETATION ELEMENTS PLANIMETRY**

With regard to the character of WVE most of them were localized by means of ground measurements. Aerial photos could only partially be used for this purpose. The planimetry of WVE was digitized out of 1:500 working maps into GIS "Topol".

To facilitate the orientation, the park of approximately 190 hectares was divided into 13 sections which were again divided into the total of 129 parts.

#### **2.2. ASSESSED CHARACTERISTICS OF WOOD VEGETATION ELEMENTS**

WVE were divided into the following, separately assessed types: individually assessed trees, groups of trees, growth of trees, individually assessed bushes, groups and growth of bushes, formed hedge-rows and walls.

##### **2.2.1. INDIVIDUALLY ASSESSED TREES**

- a) **Identification.** This included: section serial number, part serial number, element in the part serial number, element type, taxon.



**Basic dendrometric quantities.** The following was measured: *height, width and specification thickness of the trunk*. These quantities were measured using usual methods (see, e.g. Machovec 1982).

c) **Additional dendrometric quantities** (Pejchal and Šimek 1996). *Height of the top base over the ground*: estimated. *Top volume*: percent ratio of the actual top volume in the ideal volume (i.e. 100 %) based on an ideal geometric form, the dimensions of which are determined by the dendrometric quantities of height, width and height of the top base over the ground.

d) **Characteristics of the position.** Specified by WVE and localization of the individual in it. For example, solitaire, loose group, connected group, border of a loose group, border of a connected group, loose growth, connected growth, border of loose growth, alley, etc.

Other characteristics of the position (especially the pedologic and hydrologic ones) not complying with the generally valid relations, mentioned in the note.

e) **Age and development stage.** *Age category*: the assessed exemplars were categorized in seven age categories, specified by individual development stages (planting of wood species) in the object. *Development stage*: expressed using the following scale: 1 ... new planted individual, 2 ... taken up individual, 3 ... stabilized maturing individual, 4 ... mature individual, 5 ... old individual.

f) **Vitality indicators.** The physiologic and bio-mechanical aspects of vitality were differentiated (Ehsen 1988, Pejchal 1995). Used *scale*: 0 ... optimal vitality, 1 ... mildly reduced, 2 ... medium reduced, 3 ... very reduced, 4 ... none. See Pejchal (1995), Pejchal and Šimek (1996) for more details.

The following indicators characterizing especially the physiological aspect of vitality were assessed: *Foliage*: the range of foliage loss compared with the optimal situation was assessed (see, e.g., Tauchnitz 1992) using a pattern book (Bosshard 1986). *Top branching phase*: so-called phase model of shoot growth was used (Roloff 1989a, 1989b; Pejchal 1995). *Top drying up*: assessed using our own classifier (Pejchal 1995, Pejchal and Šimek 1996).

The following was assessed as additional factors to determine (mainly) the physiological component of vitality (Pejchal and Šimek 1996): *invasion of mistletoe and loranth and occurrence of root suckers*.

Especially the bio-mechanical component of vitality is characterized by the following assessed indicators: *mechanical damage, decay and cavities, unfavorable location of the center of gravity, incorrect branching*. See Pejchal (1995), Pejchal and Šimek (1996) for more details.

g) **Overall value of the individual.** This indicator expresses the individual's value with regard to the garden and landscape forming and thus summarizes all above mentioned data. *Expressed using the following scale*: 1 ... very valuable, 2 ... above-average valuable, 3 ... mediocre valuable, 4 ... below-average valuable, 5 ... very little valuable. See Machovec (1982), Pejchal a Šimek (1996) for more details.

h) **Cultivation measures.** Cultivation measures divided by their character into two basic groups were recommended for individual exemplars:

- operating cultivation measures (within the usual operation),

- special cultivation measures (usually carried out by specialized firms) as, for example, securing the tree top by tying.

### 2.2.2. GROUPS OF TREES

WVE in which mature exemplars standing at the border usually form a larger part of the space rather than the individual inside.

The assessment was carried out in a way similar to that used for the assessment of individual trees, the exceptions being:

- the percent ratio of the space occupied in the group by individual taxons was given;
- the measured and assessed quantities were expressed using one average figure for the whole element; in case of significant differences among individual exemplars, the range is mentioned in the note.

### 2.2.3. GROWTH OF TREES

WVE in which mature exemplars standing at the border form only a minor part of the element space. The growth of trees was specified in the given area with growth groups which were the basic space unit for assessment. The aim was to describe their actual conditions, assess their resistance potential (ability to make up for the effects of external negative factors), and recommend urgent cultivation measures.

a) **Identification.** See chapter 2.2.1.

b) **Assessment proper.** The following criteria expressed in tables were assessed (Pejchal and Šimek 1996): **ratio of stages in the growth structure; ratio of wood species in individual stages; basic taxation characteristics for dominant taxons** (mean height, mean specification thickness of the trunk, development stage - see chapter 2.2.1.); **trunking, vertical and horizontal arrangement of the growth; health conditions and vitality** (1 ... optimal, 2 ... acceptable, 3 ... unacceptable); **cultivation conditions** (resultant of the growth space structure and suitability of the structure of species; 1 ... optimal, 2 ... acceptable, 3 ... unacceptable); **resistance potential** (1 ... stable growth, 2 ... unstable growth, 3 ... critically endangered growth), **recommended cultivation measures.**

### 2.2.4. INDIVIDUALLY ASSESSED BUSHES

c) **Identification.** See individually assessed trees.

d) **Assessment proper.** **Dendrometric quantities:** the height and width were estimated. **Overall value of the exemplar:** expresses vitality and cultivation conditions using the following scale: 1 ... optimal, 2 ... acceptable, 3 ... unacceptable; if the cultivation conditions significantly differed from vitality, this fact was mentioned in the note. **Recommended cultivation measures:** see chapter 2.2.1.

### **2.2.5. GROUPS AND GROWTH OF BUSHES, FORMED HEDGE-ROWS AND WALLS**

The assessment was carried out in a way similar to that used for the assessment of individual bushes, the exceptions being:

- the percent ratio of the space occupied in the group by individual taxons was given;
- the width was not given (element outlines shown in maps);
- the measured and assessed quantities were expressed in the same way as in groups of trees.

Note: This WVE also included tree seedlings, unless they significantly exceeded the height of bushes.

### **2.3. ASSESSMENT OF THE DENDROLOGIC POTENTIAL OF INDIVIDUAL PARK PARTS**

**Assessment basis.** Especially:

- a) assess the prospect and stability of their tree level in the present ground plan and space arrangement;
- b) assess the other characteristics important for the functionality of wood species and their growth, i.e. especially for the quality of their tops;
- c) both the characteristics of individual exemplars, and their localization in WVE and corresponding part were considered;
- d) the issues of composition and program contents of the area (e.g. restoration of the ceased look-through) were not considered (only some recommended cultivation measures were a partial exception).

**Assessment principles.** The conditions of individual parts were assessed with regard to two aspects:

- a) assessment of the potential of all wood species in the tree level;
- b) assessment of the potential of the individuals which are at present decisive for the composition (forming of the space), i.e. potential of the individuals older than 80 years, depending on specific conditions in exceptional cases, also the individuals over 50 years.

The basis for both assessment aspects was the statistical evaluation of examined quantities in addition to the field survey.

#### **ad a) Assessment of the Potential of All Individuals in the Tree Level**

The assessment was carried out pursuant to the following five-degree classifier:

- 1 ... Areas with very high dendrologic potential. Vast majority of trees (both with regard to the number and the space occupied by them) are long-term prospective and feature a high overall value.

- 2 ... Areas with high dendrologic potential. Vast majority of trees are long-term prospective and feature an above-average overall value or the value of presently average exemplars will very probably increase..
- 3 ... Areas with mediocre dendrologic potential. Most trees or at least a considerable part of trees are long-term prospective, nevertheless, feature only mediocre values without any significant probability of their considerable increase. Eventually occurring short-term prospective individuals are located in such a way and number that a small-scale and mosaic restoration of the tree level is possible, which restoration can be relatively easily divided into more stages. Such restoration can avoid a considerable or significant alteration of the given area function unless, however, such alteration is desirable.
- 4 ... Areas with low dendrologic potential. A significant part of trees are without a long-term prospect, i.e. the expected period of their still acceptable conditions will not probably exceed 15-20 years. The area, however, contains a non-negligible number of trees with a long-term prospect. The tree level requires a major restoration, for which the existing trees are not necessary, however, can still be used.
- 5 ... Areas with very low dendrologic potential. Vast majority of trees are without a long-term prospect. The tree level requires a major restoration, for which the existing trees cannot practically be used.

**ad b) Assessment of the Potential of Dominant Individuals in the Tree Level**

- 1 ... Areas with very high dendrologic potential. Vast majority of trees (both with regard to the number and the space occupied by them) are long-term prospective and form very good prerequisites for the maintenance or desirable development of the tree level space structure.
- 2 ... Areas with high dendrologic potential. Vast majority of trees are long-term prospective and form good prerequisites for the maintenance or desirable development of the tree level space structure.
- 3 ... Areas with mediocre dendrologic potential. A considerable part of trees are long-term prospective and ensure that the tree level space structure will not change even in the long-term prospect. From the short-term up to medium-term prospect, however, non-negligible alterations are probable.
- 4 ... Areas with low dendrologic potential. A significant part of trees are without a long-term prospect. Therefore, a significant decline of the existing tree level space structure can soon be expected.
- 5 ... Areas with very low dendrologic potential. Vast majority of trees are without a long-term prospect. Therefore, a total decline of the existing tree level space structure can soon be expected.

**3. RESULTS**

Pursuant to the above described methodology, the following number of WVE was recorded and analyzed in GIS "Topol":

- individually assessed trees ..... 10,644

- groups of trees ..... 25
- growth of trees ..... 4
- individually assessed bushes ..... 1,506
- groups and growth of bushes ..... 540
- formed hedge-rows and walls ..... 19

### 3.1. Structure of Wood Species in the Object

714 taxons of wood species, belonging to 165 genera were identified in the park. The most frequent were Juniperus (44 taxons), Prunus (30 taxons), Acer and Pinus (29 taxons). These numbers should be supplemented with about 50 taxons (especially the genus of Philadelphus, Paeonia, Rosa), which could not be exactly identified.

See Pejchal and Šimek (1996) for the data relating the percent representation of woods or the frequency of occurrence in the individual types of WVE.

### 3.2. Potential of Wood Species in the Object

In case of individually assessed trees which represent a vast majority of the tree level in the park, both their mutual representation pursuant to age categories and overall values, and the mutual relation between both these quantities are given:

- for the whole object (see Table 1);
- for each of 129 specified parts; supplemented with the percent representation of individual wood species;
- for each of 10 most frequently occurring species in the object.

The dendrologic potential (see chapter 2.3.) was assessed for each of 129 parts. A survey of results for the whole park is given in Table 2.

**Table 1: Representation of Individually Assessed Trees in the Park by Age Categories and Overall Value**

Overall Value	Age (years)							Total
	191-190	141-140	81-80	51-50	36-35	16-15	-15	
1	0,00	0,02	0,01	0,01	0,01	0,01	0,00	0,06
2	0,00	0,10	0,56	0,40	0,52	0,21	0,10	1,89
3	0,17	2,20	9,15	10,94	11,70	26,41	8,50	69,08
4	0,23	2,38	7,95	4,20	3,32	6,55	2,08	26,70
5	0,04	0,21	0,87	0,28	0,18	0,58	0,12	2,28
Total	0,44	4,90	18,53	15,82	15,74	33,77	10,80	100,00

**Table 2: Assessment of Dendrologic Potential in the Individual Park Parts**

Potential Degree	% Ratio of Parts	
	All Trees	Dominant Trees
1	0,00	0,00
2	9,38	4,69
3	66,41	30,47
4	23,44	51,56
5	1,56	14,06
Total	100,00	100,00

The achieved results can be summarized after the first stage as follows:

- The object belongs among the richest dendrologic castle parks both in the Czech Republic and Central Europe. The park contains a number of unique exemplars of both domestic and introduced wood species.
- Approximately 69 % of all assessed trees were marked as featuring average and 2 % as above-average values. The remaining part is represented by mostly below-average, and a very small part by very little valuable trees. Already one half of all exemplars of trees older than 80 years, which characterize most parts of the park and represent about 24 % of all assessed exemplars, feature below-average and lower values.
- The following represented species of trees have the following ratio of exemplars older than 80 years with below-average and very low values: *Juniperus virginiana* ... 80 %, *Quercus robur* ... 71 %, *Tilia cordata* ... 63 %, *Acer campestre* ... 50 %, *Ulmus laevis* ... 40 %, *Tilia platyphyllos* ... 34 %, *Alnus glutinosa* ... 33 %, *Carpinus betulus* ... 30 %, *Thuja plicata* ... 12 %, *Taxus baccata* ... 10 %. These values are mildly distorted by a small number of exemplars in the highest age categories in the case of *Tilia platyphyllos*, *Carpinus betulus* and *Thuja plicata*.
- With regard to the assessment of dendrologic potential of all exemplars in the tree level, 25 % of assessed parts featured below-average and very low values. When only the exemplars older than 80 years were assessed, this adverse assessment applied already to 65 % of parts.

#### 4. CONCLUSION

We can state that:

- The situation of the park is critical, since a total decline of the existing tree level space structure and thus a basic alteration of the present character of these park parts will occur in 25 up to 30 years at the latest approximately in two thirds of parts. Therefore, it is necessary to immediately start a relatively extensive renovation of the tree level.
- The achieved results after a further stage of processing will be used to implement the objectives mentioned in the introduction to this paper.

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Miloš Pejchal – Pavel Šimek

## Making the Boundaries of a Heritage Landscape Zone more precise

### by an Analysis of Space Relations

#### 1. Assessment of the landscaping-esthetic and compositional relations and the need to protect space links and contexts

The definition of the boundaries of a proposed heritage landscape zone is based on a number of aspects founded on the results of the artistic and historical assessment of landscape adaptations and architectural works and ensembles precious as heritage, on the results of the cultural and historical study of the evolution of a territory and its settlement and on other researches, including the evaluation of the end (conception), and possibilities, of the care of monuments.

A specific approach to our subject, as shown by its title among other things, consists not only in discovering the principle of composition, finding the individual elements of landscape adaptations and proposing their conservation, but also in the assessment of historical adaptations in a broad landscape context. The role of identified historical elements and traces of adaptations in space relations and in the values of landscape scene comes to the fore. In the context of reshaped and cultivated landscape, historical adaptations produce outstanding landscaping and aesthetic values that have to be protected by the use of means of the conservation of monuments. It may be said for comparison's sake that the conservation of the heritage value of a given work of architecture deals with the work itself as well as with its effect in the given space relations, especially with the conservation of intentional compositional links, axis vistas, etc. In our opinion, the same thing must also exist in the case of the protection of preserved historical adaptations of landscape, remnants of intentionally composed architectural premises and landscapes completing the picture of Bohemian and Moravian landscape either with conceptions in grand style or with small details.

The space relations as an aspect need not be preferred to, or put higher than, the art-historical values of the landscape adaptations being examined. This aspect only needs to be included in the method of evaluation, thus enlarging the view, which is used for the identification of the value worthy of protection. This does not mean that the spatial-compositional aspects have been ignored completely until now, but it would be useful to include them systematically in the process of landscape evaluation.

Evaluation thus conceived may lead to the definition of certain regulatory conditions concerning especially the conservation of space relations and aesthetic values.

The conservation of the space relations of historical landscape adaptations will be meant to signify the care given to the application of the elements of these adaptations in the visually perceived picture of landscape. This often means the visual effect of tree avenues in axis links with castles, churches or other important



points in landscape and the systems of tree avenues and roads compositionally linked with castle parks, game preserves and pleasantries. From a strictly artistic and historical standpoint, it would perhaps be possible to protect only the preserved remnants of the original landscape adaptations or the adaptations renewed in the tracks of history. From the standpoint of the conservation of compositional links and broad landscape relations, it is necessary to carry out the landscaping and aesthetic evaluation of the importance of these links in the landscape picture with the aim of defining an area in which these links and relations need to be protected.

This specifically means the need to find the compositional links, and relations, of historical landscape adaptations, identify the elements of these adaptations in landscape and find important vistas from where a composition or its key elements and links may be perceived. All this occurs in a given landscape area, visually perceived and visually defined.

Methods, and notions, of landscape composition, especially space analyses, which use the notions of "landscape space", "landscape scene", "material elements of landscape scenes", "space configuration", etc., may be applied in the study of the above-mentioned relations.

The suggested process of the landscape evaluation of a territory proposed to be declared a heritage landscape zone would consist of the following steps:

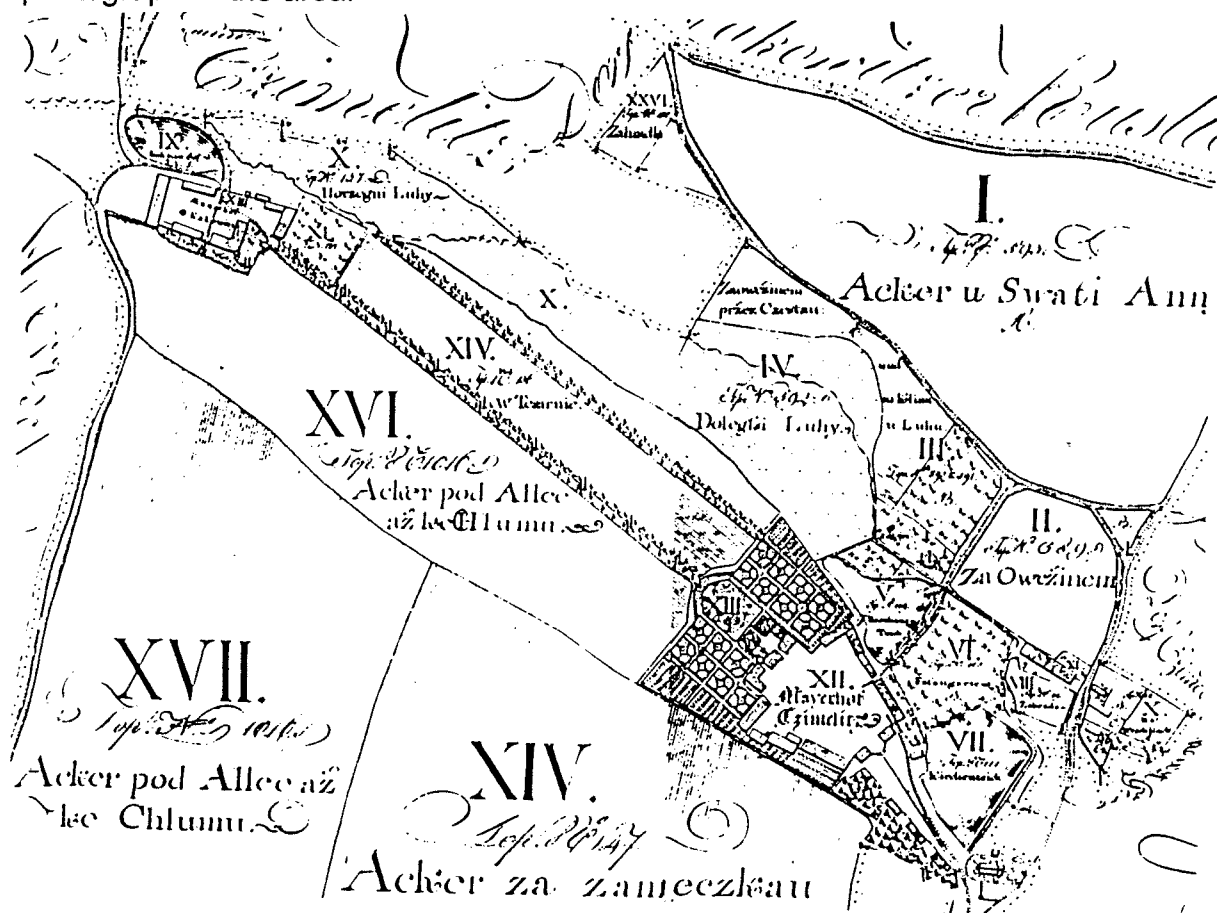
- Identification of the elements and traces valuable as heritage,
- identification of compositional relations and links with important sites in landscape,
- identification of visually perceivable landscape areas and their aesthetic values as landscape,
- definition of the boundaries of the proposed heritage landscape zone.

## **2. The identification of the elements and traces valuable as heritage,**

The starting point of any reflections on a heritage landscape zone is the cognisance of the historical evolution of landscape, cultural and architectural evolution and the evolution of settlement and husbandry in landscape. Together with field study, these items of knowledge are used to identify the preserved elements, and traces, of the studied historical landscape adaptations, ideological and compositional intentions. This important initial step of the process need not be enlarged upon, as it is carried out currently in practice. We document it briefly by giving the pleasant landscape of the Čimelice area in the Písek District on the northern undulating edge of South Bohemia as an example.

The great epoch of this landscape, which had already been inhabited for a long time, came during the period between 1686 and 1782, characterised by the baroque style, when the Čimelice estate was owned by the Bissingen family. In the landscape, where there was very little high greenery then, an accentuated compositional axis was created between the newly built castle at Čimelice and the Renaissance manor house at Rakovice. This axis, a double linden-avenue, which had both its ranks decorated with statues, was not long (measuring less than 500 metres), but was massive, because reinforced by a parallel visual axis existing between the tower of the Rakovice manor house and the tower of the Holy Trinity Church at Čimelice and a parallel double-ranked tree avenue distant some 70

metres from the main tree avenue (picture 1). This baroque motif of mutual connection and relation also ties in other important points of the then picture of landscape, as they will be mentioned in the following. Available documentation shows where the remnants of this landscaping exploit may be sought: they are the avenue (consisting of oaks now), the castle park at Čimelice (whose present form is a combination of nature and landscape) and, of course, architectural heritage in the area of Čimelice and that of Rakovice. Due to greenery in the Castle Park, the visual axis linking the said towers with each other is not visible now. The parallel Tree Avenue disappeared, practically without leaving traces, in the second half of the 19th century. A trace of it may perhaps be suspected when looking at an aerial photograph of the area.

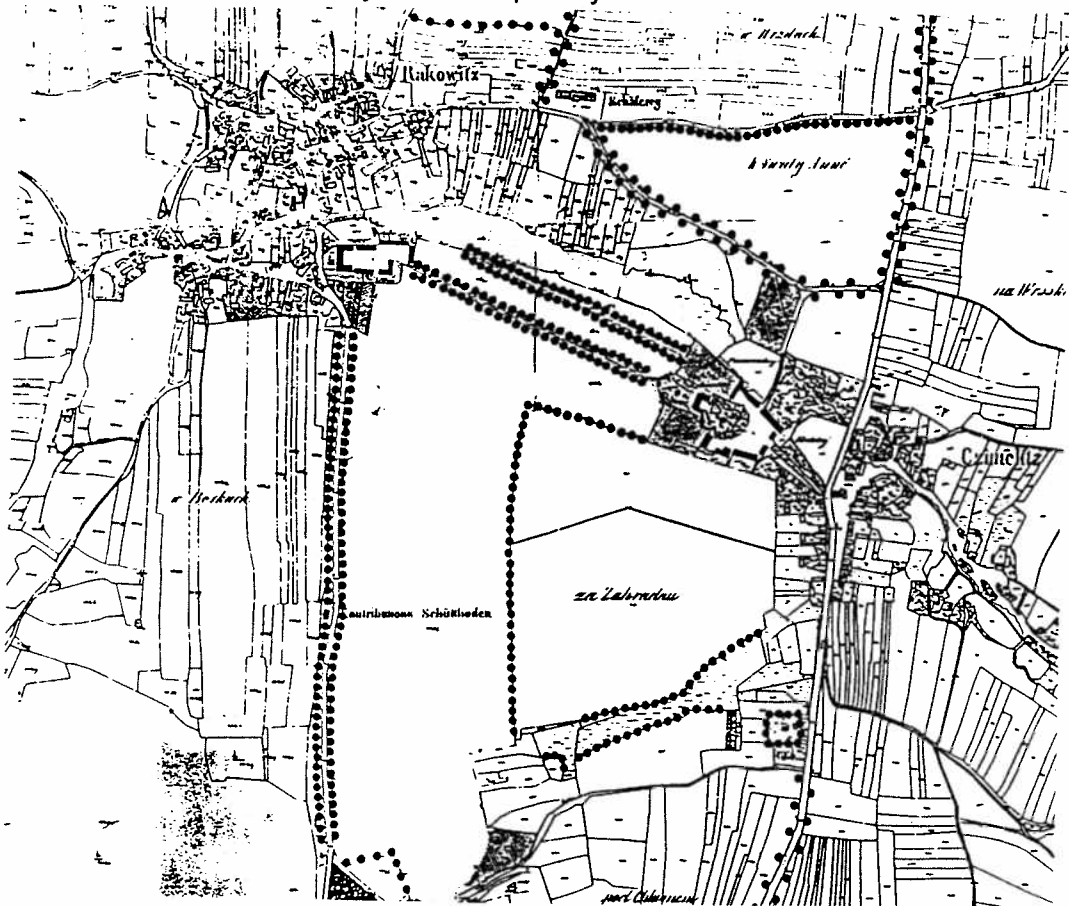


Picture 1. Čimelice, Rakovice, the baroque axis (Tomášek's 1802 map)

The following period of the cultural heyday of the estate was between 1782 and 1842, at the time of the Wratislavs of Mitrovice, when the shape of the agricultural landscape between Čimelice and Rakovice was completed by a system of tree avenues forming impressive articulation, as may be seen on the 1830 map of the stable land-register (picture 2).

The third important period which manifested itself by the cultivation of landscape was the time when the estate was owned by the Schwarzenberg family in the second half of the 19th century. In addition to the renewal of the tree avenues between Čimelice and Rakovice, i.e. to the west of the Skalice rivulet, the shape of the enchanting, changeable and surprising landscape to the east of Skalice, past the Bisngrov farmstead and the village of Vrabí and going as far as the

Koloredov farmstead. This is a landscape consisting of woods, pleasantries and ponds with oaks on their dams, of tree avenues, clearings in woods and meadows. Most of the 19th-century landscape elements may be identified in landscape now and these historical elements will be the basis of our view of landscape conservation. It is enlightening for us that a living landscape, already reflecting the spirit of the 19th century, originates in the grand dramatic character of thought characterised by the baroque style.



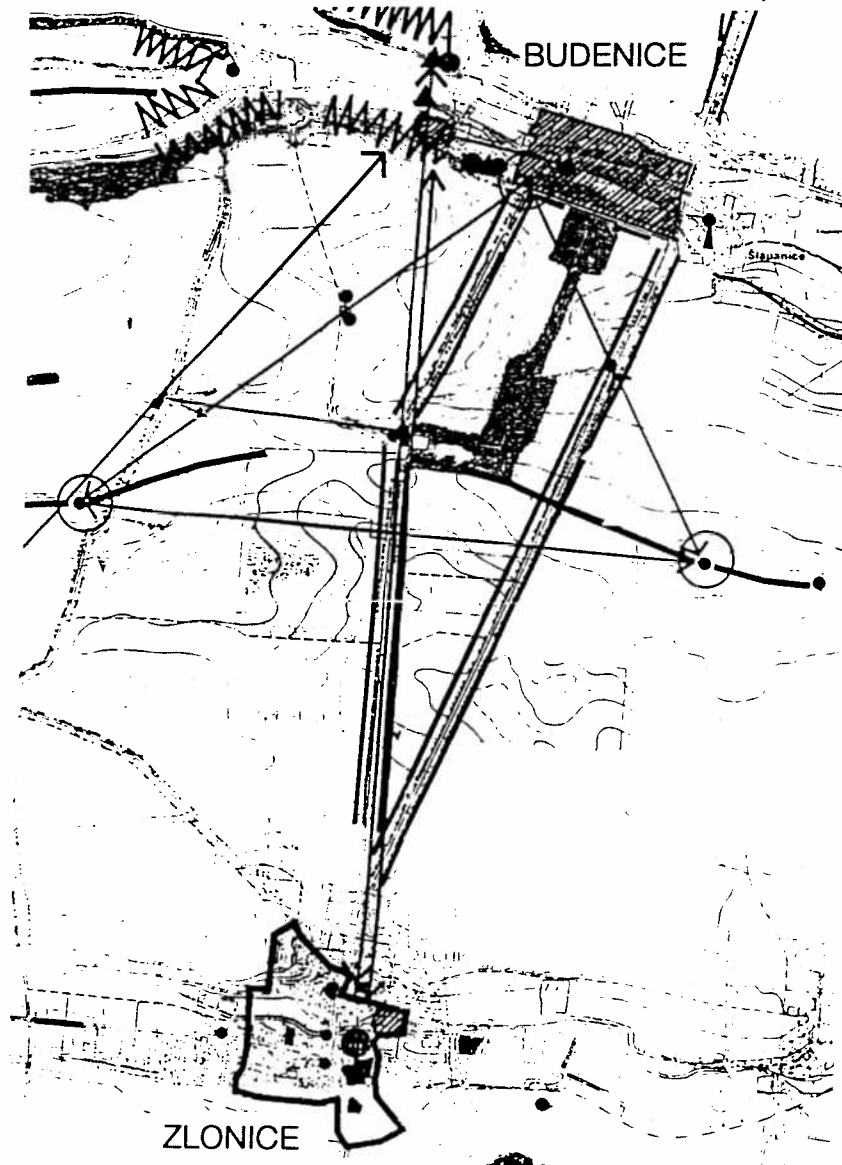
Picture 2. Čimelice-Rakovice, a sketch showing the tree avenues according to the map of the 1830 stable land-register.

### 3. The identification of compositional relations and links with important sites in landscape

The first step in a space analysis is finding space relations between the ideological, artistic and economic intentions of the landscape adaptations and the physical structure of landscape, especially the morphology of the ground, as shown is the preceding example of Čimelice. Many historical Bohemian landscape adaptations have space conceptions coming from the baroque-style period, especially the 2nd half of the 18th century. In garden art (from where some connections with landscape adaptations may also be deduced), this period has a well-developed feeling of the mutual connection between individual partial elements, of surprising axis links between important sites, of the creation of a grand-scale geometrical order that organises parks and landscape. Therefore, the configuration of distinctive heights has to be perceived when looked at from important sites of historical landscape composition (from a castle, chapel, church,

summerhouse, exit from a park into a landscape, etc.) and the mutual space connections visually influencing each other have to be sought.

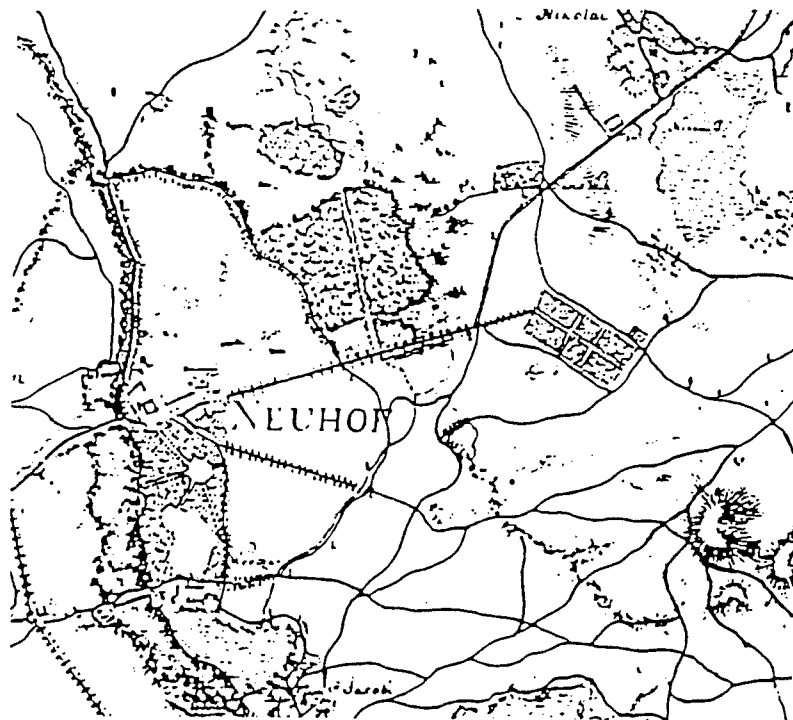
Thus, for instance, in the case of the not too large, but because of its evolution interesting landscape composition which extends between Budenice and Zlonice in the Slaný District and whose space principle originates in the baroque-style period, an important point is the gate of the Budenice Park. This gate is the starting point of a landscape axis: a double horse-chestnut avenue, whose direction and straight line is broken at St Isidore's pilgrimage church (where only the saint's statue stood before). This is the highest place of the axis. The other end of the axis, the village of Zlonice, cannot be seen before reaching this point. However, this is not the highest point in the landscape. The highest points are two heights, between which there is a connecting line perpendicular to the axis of the main tree-avenue. Thus, an imaginary triangle which has its vertexes on these heights and at the gate of the park appears in landscape. The crossings of the triangle sides with the roads are stressed by an interesting point (a little cross, a solitary tree), small but nevertheless important in the landscape.



Picture 3. Zlonice-Budenice, a sketch of the space axes.

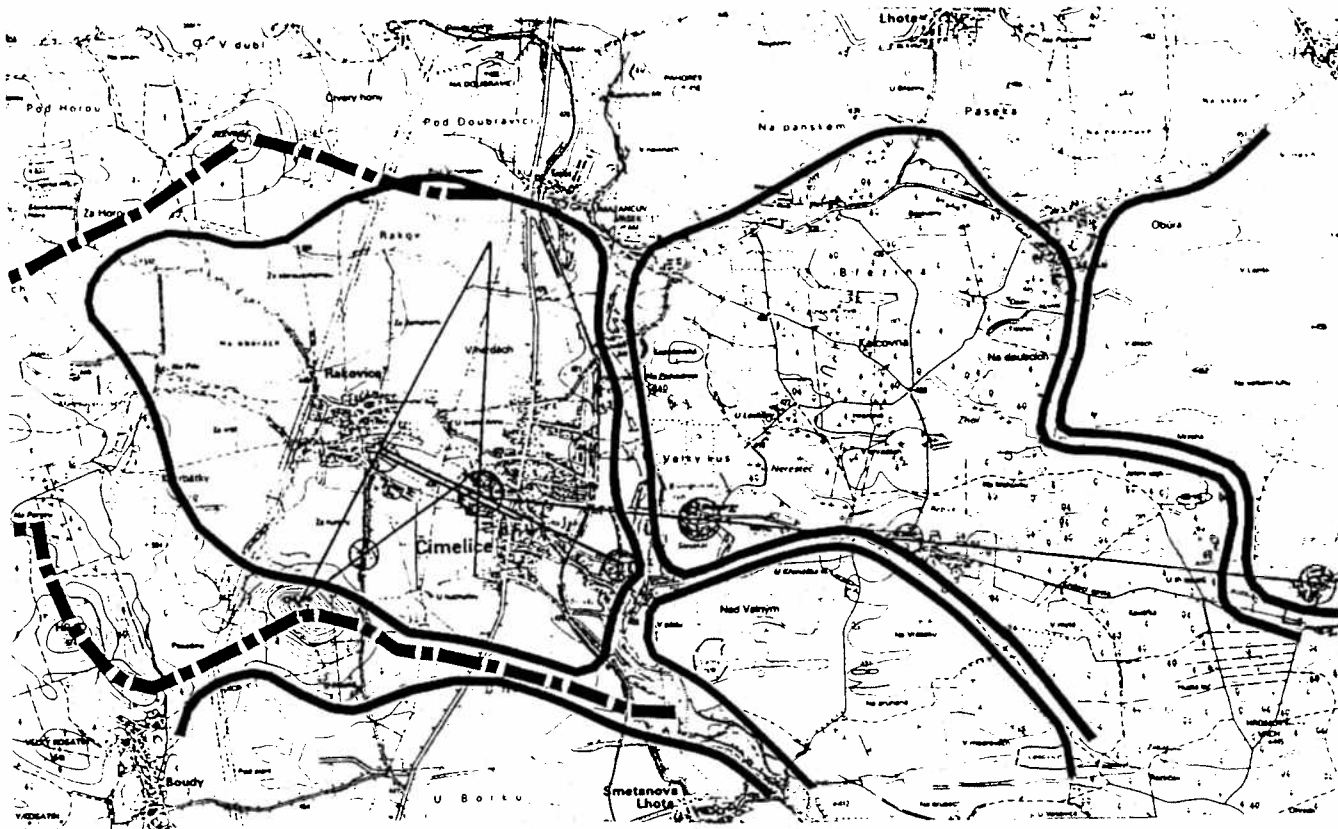
The space connections may seem to be a speculation, but this is so because their expressiveness gets lost in the present-day picture of landscape. The makers' creativity and their desire to impress their own order on the countryside cannot be underestimated..

The axis links connected with the location of the Kačina castle in the Kutná Hora District are a still more distinctive space concept, exceeding the framework of an estate. Although the landscape adaptations, carried out at the time of the Chotek family, link onto a distinctive space concept which comes from the 1st half of the 18th century and has its focal point at Nové Dvory, Jan Rudolf Chotek added, towards the end of the 18th century, a new dimension to the space relations. In a relatively dull landscape, he made trees planted on Kaňk, the only near and marked hill (which was outside his estate) in the Kutná Hora area. On the Na Kačinách rise, which is part of the ridge dividing the landscape into the western part, descending into the Klejnárka valley, and the eastern part, the Doubrava river basin, he found a point through which the axis passes linking Kaňk with a more distinctive hill, namely the spot-height 303 at the edge of the Železné Hory mountains. The Kačina castle finds itself at this point and the diagonal axis passes through this point, linking the distinctive spot-height 318 above the village of Kateřina with the Kamajka height. The importance of Kamajka is shown by the fact that Chotek had trees planted on it. Thus, a system of more recent space axes and links came into being there, linking onto older structures (picture 4), and this system was characterised by free areas and compact growth (the Kačina castle park, the Libuše wood and the village of Haltýřek).



Picture 4. Kačina-Nové Dvory, the principle of a landscape composition in baroque style (map drawn up during the 1st mapping by the army)

In the Čimelice area, there are interesting space links with the hill Chlum and the then important buildings in the landscape: these links are the axis directed to the granary and Chlum, the axis from the Rakovice tower over the church on the Hvíždálek hill and the axis from the castle to Bisingrov and Koloředov.



Picture 5. Čimelice-Rakovice, the main landscape zones and space axes

A landscape analysis of the territory should focus, above all, on the visually perceptible space connections of the morphology of the ground, of architectural dominating features, of compositional accents and historical greenery, scantily documented in the preceding examples.

#### **4. The identification of visually perceptible landscape areas and their aesthetic and landscape values**

If we have been able to find the principle (conception) of the landscape adaptations and the ideologically grounded links and connections of the adaptations of landscape and its structure (water, the land, greenery, settlement), the landscape areas connected with the axes, elements and areas of the landscape adaptations have to be defined in the territory.

In our opinion, a landscape area is a visually perceptible, understandably delimited landscape part differentiated from other landscape parts by the

character of its individual elements and their arrangement - configuration (the land, water, greenery, buildings). In this case, a landscape area is a sort of a "room" in the landscape whose walls (defining edges) are ground ridges, wood edges, etc. Its ceiling is the open sky, whose part in the perceived scene is influenced by the feeling of either closeness or openness and great extension of space.

We proceed by looking for distinctive point elements of landscape (heights, natural or architectural dominant features), line elements (defining the view horizons, line greenery and technological buildings making a striking impression) and areas (the overall perceptible area, the partial areas, the masses of woods, the green mass of the castle park, etc.). Thus, we realise the space composition of landscape, the importance of the configuration of individual elements (including those valuables as heritage) and of the scenic value of landscape.

The interpenetrating of the partial spaces, their linking onto each other and their mutual connection in views are important phenomena, because an observer may grasp an important visual connection with a landscape element valuable as heritage even if he comes from a space which seemingly is outside the territory of the studied landscape adaptations.

If we have found both the overall and the partial landscape areas connected with the elements of historical landscape composition either directly or through vistas, we may evaluate these areas from the standpoint of landscape and aesthetics Especially the standpoints of the spatial arrangement will be used as criteria, because these standpoints are the longest lasting signs of the historical structure of landscape.

These are the following phenomena, which may manifest themselves as positive aesthetic and landscape values:

- a distinctive and understandable spatial definition,
- a definition of space by a multiple horizon, especially a horizon which has a distinctive outline (dominating feature),
- a vista of another clearly defined space,
- a vista of a distant dominating feature in landscape,
- the effect of valuable architectural works on a landscape scenery,
- an area with the configuration, and character, of its elements which give the impression of being distinguishable and unique (sporadic),
- an area with the configuration, and character, of elements which arouse a feeling that a large landscape whole is prestigious,
- a yardstick for measuring space and dimensions and arousing the feeling of closeness and confidence,
- an open large-scale area making itself evident in the case of its possible observation from a bird's eye view,
- a visible application of the landscape means of harmonisation of a compositional entity (symmetry, contrast, gradation, framing, effects of perspective, etc.),
- ground modelling that makes itself felt distinctively and

- water element that makes itself felt distinctively in the composition of an area.

If other aesthetic and landscape values, connected with the colour composition, texture composition and the habitat composition in general were taken into account, with the effect of the natural composition of vegetation, etc., the subsequent intentional or haphazard adaptations, not corresponding to the 6

original intentions, could be overrated from the standpoint of their aesthetic impact.

After the definition of the landscape areas linked with the elements, areas and axes of historical landscape adaptations, positions will be sought in these areas from where the landscape adaptations may be perceived. Even inside an area in which there is, for instance, a tree avenue linked by its axis with the buildings in landscape, obstacles appear which hide the view of this avenue. There are, for instance, fruit-tree avenues, growth on balks, streams in the greenery, buildings, etc., there. Consequently, not the whole respective area is of the same importance to us.

The boundaries of the above-mentioned areas, important for the perception of valuable landscape elements, and the boundaries of valuable aesthetic and landscape areas connected with these elements will be defined in the territory. Thus, after the analytical steps, the final reflection is reached on the possible minimum, optimum or maximum extension of the territory or, as the case may be, landscape that has to be conserved as a heritage landscape zone.

The example of Čimelice shows the heterogeneous character of the landscape on the west bank of the Skalice river, where the ridges and heights of the Mirovice Hills run to, forming a natural open-air amphitheatre, defined by view horizons and a flatter woody landscape on the east bank, where areas are defined by the dams of ponds and the edges of woods.

The character of the landscaping adaptations and farming is different too: regularity, comprehensibility, clear orientation, dominating landmarks and agricultural use in the west, irregularity, lack of clear arrangement, surprising character, frequent changes of scale, landscape suitable for forestry, fish-farming and hunting in the east.

To this, the different character of the landscape areas corresponds, the diversity of their delimitation, different dimensions and the different character of the elements forming them and making them different from each other. The western side of the territory, its contiguous areas are delimited by the ground. Somewhat distant vistas and horizons play their role there. There, the territory proposed for conservation will have its boundaries on those of the areas from where the space composition of historical landscape adaptations may be perceived. In the east, the territory is not clearly arranged and a landscape whose cultivation in the past is quite visible is continued with a less attractive landscape that is not articulated and forms large, not clearly defined areas directed to the south and to the north. Therefore, the proposed boundaries follow only those of the landscape areas directly concerned.

## 5. Conclusion

Summing up, it may be said that the visual, landscaping and aesthetic effects of the examined landscape adaptations can be judged in certain landscape areas in



which they exist. There, particular attention will be paid to the sites from where these adaptations may be perceived as landscaping composition or as a unique feature of the landscape picture. Moreover, attention has to be paid to the aesthetic and landscape values of the areas connected with historical elements and traces in landscape. The effect of the historical landscape adaptation on the landscape picture and on the aesthetic values of the landscape scene should be a subject of the conservation of heritage.

My paper aimed to give a certain methodological basis to this view.

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## **Landscape Protection<sup>1</sup> - Slovene Experience**

*Contents:*

- 1. Introduction*
- 2. Presentation of the regional classification of landscape types*
- 3. Presentation of the cultural heritage protection areas*

### **1. Introduction**

Slovenia is one of the smallest European countries, with a surface area of only 22,000 square kilometres and a population of 2 million people.

The Slovene cultural landscape as it is known today was formed in the Middle Ages when extensive settlement of the area, the cutting down of forests and the clearing of land for cultivation took place. Many parts of the country have been continuously populated since the prehistoric period. Due to variegated geological features, dynamic terrain and three different climatic belts - Alpine, Panonian and Mediterranean - and different forms of colonisation, several types of settlements, architectural styles and landscape are distinguished.

Several motives exist for the preservation of the cultural landscape in Slovenia:

- it represents the material culture of our ancestors which, in a special way, used natural conditions and shaped the terrain into original and adaptable patterns which were in balance with the natural environment;
- its variety gives it a special value;
- it is of symbolic significance and has a historical, religious and national value;
- it represents a high-level moderate use of the environment and is an example of adjustment to local ecological conditions, which is in accordance with the demands of modern times;
- it is attractive and of high aesthetic value;
- it points to the fact that living in harmony with nature is no longer a necessity but an inviolable norm;
- it is of great biotic diversity, which is important from the aspects of the nature and natural heritage protection.

Another special reason for the protection of the cultural landscape is its present threatened state. In conditions of political, economic and social restructuring of society, contemporary financial trends and a multitude of individual interests, changes in the landscape cannot be prevented.

Any change in the landscape is irreversible and can be caused by any kind of physical intervention or the abandonment of an activity. The most important irreversible changes which may threaten the existence of the cultural landscape are, as follows:

- restructuring of small land-lots into larger units;
- urbanisation of the landscape caused by declining rural population and by expanding urban centres;
- declining rural population, resulting in changes in the social structure and the structure of land-lots;

- return of cultural landscape to the natural environment.

Forests in Slovenia have been spreading increasingly, so that they currently cover as much as 52% of the land. Forests spread across abandoned agricultural land, mostly in hill areas or areas where farming conditions are more difficult. The spreading of forests is admittedly a natural phenomenon, but it greatly changes the environment, for example by causing changes in micro-climatic conditions, which in turn affect field cultivation. Furthermore, space becomes more limited and the free movement of wind is diminished.

Therefore, the value of the cultural landscape and what threatens it are clearly defined. However, it remains unresolved as to what the protection of the cultural landscape encompasses where it is to be carried out and how a landscape can be efficiently protected.

The protection of the cultural landscape is a system of tasks which encompasses the recognition of the values of the cultural landscape and of the objectives of protection, and furthermore the preparation of programmes and legal, financial, economic and social measures for adopting protective measures. The protection of the landscape is one of the vital public interests of the state. From the state system, it demands a harmonised course of action and the co-operation of different governmental departments and services.

In a cultural landscape, where structure is protected, active protective measures are more appropriate than passive ones, since the extent, method and structure of measures of maintenance and management must be defined. The participation of the local population is particularly important in agricultural landscapes, where it represents not only labour but also a necessary link between nature, tradition and culture. The protection of the landscape must also be in the interest of the local population (both financially and as an ethical necessity).

To date, the cultural landscape in Slovenia has been protected as part of the natural heritage, which means that the same approach has been applied as that for the protection of nature, demanding minimum intervention. This of course has not brought satisfactory results. One of the measures already adopted for the protection of the cultural landscape is the provision of subsidies to farmers for harvesting hay. But this is only a beginning. Currently, other possibilities are under consideration to encourage farmers or those in charge of the preservation of the landscape to become an active and creative link in the chain of efforts for the protection of the landscape and not to become dependant on state subsidies. This is particularly important in the case of the cultural landscape, since what is at stake is not merely the biotic composition of the land but above all its cultural complexity. The cultural content of an environment is attractive only when it is functional, when it is living. Of course, the concept of protection and management of the cultural landscape depends on individual cases.

2.

The protection of the cultural landscape can be carried out by means of different planning tools and at different levels (as part of the national physical environment

plan and consideration of influences on the environment) or through the concrete protective measures of establishing special protected areas.

Five years ago, the Ministry of Environment and Physical Planning undertook the preparation of a scientific basis for a new national physical environment plan. One of the basic premises of the plan would be the Regional Classification of Landscape Types in Slovenia, which was carried out by the Ljubljana Institute of Landscape Architecture.

The project was planned on practical research foundations, since no comprehensive basic research of the landscape had been carried out before. At the same time, it was supposed to define clear guidelines for the protection of recognised values, which would stem from the landscape itself. The main idea behind the project was to carry out a detailed analysis of the characteristics and values of the landscape which would, at different levels of data-processing and with regard to different Slovene regions, offer preliminary information on potentials and problems to be considered in the forming of strategic decisions.

The project also encompasses the assessment of different regions. One of the results of this assessment is the identification of unique areas, which would be classified at the national level as landscape areas of special value, for which special preservation measures should be taken.

### 3.

This year, the Office of the Republic of Slovenia for Cultural Heritage undertook the necessary preparations for the forming of a scientific basis for the inclusion of cultural heritage in physical planning acts. The adoption of measures for the complex protection of the cultural heritage has been proposed for fifty-seven areas. Together with the proposals for establishing special protected natural areas, prepared by Office of Nature Protection, this is supposed to serve as a scientific basis for the establishing of parklands in Slovenia. Cultural heritage, including cultural landscape, is an important component of these parkland areas where a typical or an exceptional environment is protected, including its architectural heritage, balanced development and traditional forms of field cultivation, and the public attitude towards natural and cultural heritage is shaped through education and information. Thus parkland, complete with the protection of natural habitats, wildlife and its migration routes, is given a more complex character.

Parkland therefore represents a special spatial - and legal - organisational category, which serves for the implementation of protective measures within the area where it was established. In Slovenia, parkland is founded at the national and local level in accordance with the regulations on natural and cultural heritage.

Protected cultural heritage areas are formed on the basis of a number of general norms:

- density of the most valued examples of cultural heritage in Slovenia, including important cultural landscape,
- mutual spatial and functional connections between individual examples of cultural heritage, and
- areas sharing the same cultural tradition.

For these areas, accurate lists of characteristics and mutual connections need to be compiled, together with protection guidelines to be implemented through legal physical planning acts and, once parks are established, concrete protection and development plans.

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P.S. Apart from the written expose, pictorial material (slides and transparencies) will be presented at the seminar

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1 In the present article, I use the term cultural landscape to denote regions where human presence was or is notable and where human physical or spiritual activities left material evidence in the environment.

Alenka Kolšek

## Some Conservation Aspects of the Revitalisation of the Žiče Carthusian Monastery and Its Surrounding Area

### **SUMMARY:**

*This article discusses the prospects for a comprehensive restoration and presentation of the Žiče Carthusian monastery and its surrounding area, located in the east of Slovenia. Its architecture and its cultural and historical value make this, the oldest of the four Carthusian monasteries, which used to exist in Slovenia, an exceptional cultural monument.*

*The preservation of the ruins of the monastery and with them the memory of the monastery's past glory and the numerous activities introduced by the Carthusians to the local region, the influence of which can still be seen today, has recently come to the attention of the scientific and general public. Another important aspect of the project would be the preservation of the cultural landscape, with its centuries of tradition, both in the vicinity of the monastery and in its broader surroundings.*

*Road traffic, infrastructural facilities and the interests of the tourist industry have affected both the Carthusian ruins and the broader monastery complex, including the land and the local population. General and concrete proposals and solutions must therefore be found in order to achieve a balanced development which would intrude on the historical environment as little as possible. The quality and the testimonial nature of this environment are long-term interest to the state, the local community and the monument preservation service.*

*The present text, therefore, describes some of the conservation aspects and proposals for a balanced development of activities in the protected area of the monastery, formed on the basis of a thorough historical analysis of the landscape elements, the individual components of the monastery and their current extent of preservation, as well as the prospects for presenting them in contemporary conditions.*

The Žiče Carthusian monastery is one of four former Carthusian institutions which once existed on Slovene territory. Its history begins in 1163, when it was founded by the Margrave of Styria, Ottakar I. In the narrow, remote valley, surrounded by steep slopes, the Carthusian monks found ideal conditions for their ascetic, hermetic order, which maintained contact with the outside world through economic activities, such as arable farming, viticulture, forestry, horse-breeding, fish-farming, glass-making and the production of medicine. In addition, the monastery was well known for its cultural activities. The monastic estate encompassed considerable lands with a substantial number of villains. Its donors included the powerful family of the Celje princes, until the 15<sup>th</sup> century the foremost aristocratic family in the Slovene lands. At the end of the 14<sup>th</sup> century, the Žiče Carthusian monastery was for some time the residence of the Prior General and was

therefore the central institution for all Carthusian monasteries in Central Europe. The monastery was dissolved in 1872 by Austrian emperor Joseph II. Today, only ruins remain. The monument is not only of architectural significance, as it is an exceptional example of Carthusian building skills, but is also of cultural and historical value as its spiritual and material traces survive to the present day. Highly typical of the Order, probably the most typical of all Carthusian institutions, is the arrangement of architectural facilities into the House Inferior and House Superior, which was greatly facilitated by the location in a narrow, closed valley.

The main consideration of the present text is the conservation aspect of the comprehensive restoration of the Žiče monastery complex, which is located at the foot of the mountain Konjiška gora, near the town of Slovenske Konjice in eastern Slovenia. In the future, the monastery will represent an important focus for local life and for the development of tourism in the area. It is necessary to balance the needs of the local area with the preservation of the value of the monastic ruins as a cultural monument. The remains of the monastery are of prime interest to the public, the state and particularly the monument preservation service - all share a long-term concern for the preservation and suitable presentation of the monument.

When faced with the need for monument revitalisation in modern times, one of the most common questions we ask ourselves is how to protect and at the same time develop this valuable part of the Slovene cultural heritage. Some of the answers to this question were offered in a conservation case-study, which is summarised in the present article and which represents a basis for the future design plan of the valley. This document represents the first comprehensive material to determine the requisite measures for the protection of the entire area.

The subject of our study was monastic property outside the monastic walls, including the buildings, which are now used for residential or agricultural purposes and those which have been abandoned and are now in ruins. Our first goal was to compose an accurate inventory of the monastic property and other related features of the area. Knowledge of their existence and value is the first condition for selecting the appropriate method of organisation and future use of the facilities. The method and level of restoration of the monastic complex itself represents a demanding task for a future conservation programme which, due to the exceptional quality and complexity of the architecture, will demand the commitment of an interdisciplinary expert team.

It is important to note that the monument is located in the middle of a living rural area which, despite its seeming remoteness, is nevertheless quite well scattered with individual farms and is bypassed by a transport route that leads in three directions. The present level of urbanisation naturally demands a suitable infrastructural network. This means that the monastery is no longer as isolated as it was centuries ago, but has become a part of contemporary life.

The inventory and the analysis of the historical elements in the area were carried out in broad terms. We began by defining the landscape framework, evaluating it as a historical, functional and aesthetic category. Within this framework, individual types of heritage were studied in great detail and the basis for their preservation,

future function and possibilities were defined . For the monastery proper, a number of project possibilities were defined, since this part of the complex, in addition to posing concrete functional problems, demands an appropriate presentation of the historical area and the open space next to the monastery.

With regard to the broader surroundings of the monastery, it was established that the existing landscape arrangement of celki (solitary farms within the forest area) has represented a pattern of settlement for several centuries. This was confirmed by existing monastic inventories and the land register, which list a number of farms located next to the former monastic estate and crops grown in the past and still cultivated today. The prevailing pattern of small land lots was determined by the configuration of the terrain.

This continuous use of the land and the related landscape patterns represents one of the fundamental qualities of the broader surroundings of the monastery, which must be taken into account in the revitalisation process. Almost the same spatial arrangement and land use is revealed in a land register from 1825 , which clearly depicts the cluster - like arrangements of individual farms and the valley with the monastic complex. A comparison of this land register with the present situation reveals that the number of farms and the arrangement of the land lots are almost identical. Naturally, the area has been greatly affected by the influences of urbanisation, such as a dense network of roads, overgrown land due to the abandoned fields and erosion -causing activities , such as deer-folds above the valley, and quarrying . In addition, contemporary architecture of varied design has begun to change the appearance of farms and settlements.

We looked for all known, or at least suspected sites, that were located either in the closer or wider vicinity of the monastery. These sites were functionally connected with the monastery and could be used either for the presentation of Carthusian activities from the past, or at least be marked as a testament to the Carthusian presence in the area. These sites include the preserved Renaissance farm architecture with the traces of the fishpond below, situated on a plateau north of the valley, the entrance to the valley, where travellers paid for their passage through the area ; several farms , wine cellars and mills, where numerous architectural elements originating from the House Inferior and also antique stone have been discovered ; the ruins of the former Carthusian glassworks mill and possible location of the monastery's glassworks in the field to the east of House Inferior . In addition, traces of an old route between the monastery and the Renaissance farm on a plateau, part of which is still in use today, also require further investigation .

But the main focus of our attention was, of course, the area of the monastery proper, which encompasses the valley between Stare Slemene and the settlement of Špitalič, and the surrounding slopes, visible from the valley. The terrain of this narrow, remote valley of Žičnica stream to the south of Konjiška gora, surrounded by steep forested slopes, gave rise to a specific spatial arrangement of the complex, unique to Žiče. The Order rules demanded that the House Superior, the residence of the choir monks and priests, and the House Inferior, the residence of the lay brothers, be separated. In our location, this separation could be carried out with great efficiency. The valley between the two parts of the monastic complex



was taken up by monastery gardens and three fishponds, which were unfortunately devastated soon after the dissolution of the monastery in 1782. Equally, no trace remains of the monastery vineyard, located in the area of the present-day forest above the monastery.

The commercial buildings of the monastery, which must be taken into account and which will be discussed in greater detail later on, included the so called Gastuž, originally a one-storey Gothic building expanded in the 17<sup>th</sup> century, which served as a guest-house for visitors to the monastery, and the mill which, because of a number of incorporated architectural fragments and its preserved mechanism, is of great documentary and ethnological value, although it is of a more recent date. Several other buildings and farms deserve attention, including the 17<sup>th</sup> century monastery chapel with a central pillar, the deserted farm with a chapel which could be incorporated as a restaurant and tourist facility in the future, as well as an old church-keeper's house and two other commercial buildings in Špitalič which, apart from their ethnological and architectural value, could serve as potential locations for the presentation of Carthusian activities.

The location of the House Inferior in Špitalič is indicated in the originally Romanesque Church of the Visitation, which was rebuilt in the Baroque period, and the flat field in front of the church. This location is the first visual sign of the beginning of the monastic complex and at the same time a future site of archaeological excavations which will shed light on the extent and the interior arrangement of the House Inferior, which was abandoned as early as the 15<sup>th</sup> century.

The proper functional area of the House Superior extends along the valley as far as the farm of Gramož. The area is characterised by marked narrowness and simple landscape structure, which create the impression of isolation, remoteness and asceticism. These characteristics in fact constitute the spirit and identity of the Žiče Carthusian monastery and contribute to its value as a monument.

Another important characteristic is the powerful visual effect of the expansive monastic ruins at the end of the valley, which are hidden among steep, seemingly inaccessible forested slopes. Particularly at first sight, the appearance of the ruins is breath-taking and imposing. Traces of the passage of time add to the value of the architecture and should be taken into consideration when deciding on the level of restoration of the monastery.

The immediate surroundings of the House Superior feature three swift mountain streams, two of which influenced the size and layout of the monastery to the southeast. The streams were secured between stone embankments, fragments of which still survive today. These walls are a further testimony to Carthusian architecture and the measures taken by the monks against storms in the wilderness of Konjiška gora and their efforts to ensure their survival by adapting the natural environment.

The mountain stream in the south was spanned by two bridges: the first one led to the main entrance of the monastery from the south, while the second - a narrow foot-bridge - led to the monastery chapel at the south eastern corner of the

monastic complex. Immediately next to the monastery walls, a mill was located, its two wheels being driven by water pouring from high-lying millraces .

The House Superior owned two other large commercial buildings, which were located in the valley along the stream. Their traces are now concealed by a meadow, while to the south of Gastuž, the ruins of a small farm are still visible, straddling the third stream.

Monastic gardens were located to the east, across the stream. They were surrounded by a high stone wall which is today largely buried underground, although its direction is easily discernible. To the north , along the edge of the forest, another barrier must have been located, but its precise form has not been determined. The parterre arrangements of the gardens, which included a greenhouse whose ground layout has survived to the present-day , was flanked to the east with low trees, which according to some sources served as a deer-fold. In the 17<sup>th</sup> century when Gastuž, formerly a commercial building , was turned into residential quarters, a vegetable garden was placed next to it; today this is a meadow between the stream and the road. In the future, the area of the former gardens could be used as a site for various events, though they would largely remain as fields. Due to insufficient data and because of maintenance problems, the reconstruction of the gardens would not be rational and would lack a scientific basis .

To the east, across the Žičnica stream, three fishponds were located, where different kinds of fish and fresh-water crab were bred as food for the monks. Their original surface and depth has not yet been established, but the geodetic map on the scale of 1 : 1000 clearly reveals dam constructions and the low slopes of former banks of the ponds. For this reason, their original size can be estimated with considerable precision. The old fishponds are now partly damaged by the excavations and concrete facilities of the fish farm and restaurant which were built at the location several years ago without any prior archaeological excavation , which would have revealed details about the structure of the bottom, the way in which the ponds were sealed off, the dam mechanism and other original component parts. During the construction of the existing buildings, wooden beams were discovered and destroyed, which may have served to reinforce the bottom and the banks or may have belonged to one of the dams. Nowadays timber is rafted, and electric and telephone wires and the water supply also cross them.

All this reduces the prospects for research and reconstruction of at least one of the fishponds, which could serve as a functional addition to the restored monastic complex and planned restaurant in Gastuž, offering an opportunity for fishing. The first measure would be the removal of the unsuitable existing fish - farm facilities, which would also allow archaeological excavations.

Another of the projects is the correction of the regional road connecting Špitalič and the House Superior. The width, height and speed restrictions of the road which will have be adjusted to take the monastic complex into account. If not, the road could become a predominant element in the valley and would further degrade the local environment. Another consideration is the arrangement of

parking space in the area of the monastery. Due to the shortage of space and the protection of visual quality of the area, no extensive parking must be constructed next to the monastery. A possible solution is the provision of public transport for groups of visitors and small parking spaces in visually concealed locations outside the proper historical centre.

Another planned measure is the laying of underground electric cables which, due to limited funds, is only possible in the area immediately in front of the monastery. Elsewhere the situation was improved, although not completely, by the recent removal of the electric mains to the edge of the valley and away from the fishponds.

Last but not least, we paid attention to the preservation of forest edges and forests located in the protected area in general. Any activities in the forests must be carried out only after careful consideration and in accordance with the status of the valley. It is also important that the present population and the characteristic settlement pattern of this interesting region is preserved through suitable measures passed by the state and the community, such as tax relief, investment in architectural improvements and the promotion of certain crops and traditional activities in the broader monastic area.

Undoubtedly, a great encouragement and a step nearer to these goals is this year's Henry Ford award for the preservation of European natural and cultural heritage at the national level, which was bestowed upon the local authorities for the proposed programme of rehabilitation of the area of the Carthusian monastery. The programme was mainly prepared on the basis of research carried out by the Regional Institute for the Protection of Monuments in Celje. The institute has been conducting related theoretical and practical research for more than twenty years.

Since the restoration of the monastery complex and its broader surroundings represents a considerable scientific and above all financial challenge for a small country such as Slovenia, international connections will play an important role in the implementation of the programme. The influence and reputation of ICOMOS and IFLA could be a great support in these efforts, therefore this paper is intended to be primarily an informative exposition, as well as an invitation for future co-operation.

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**Antonín Marián Svoboda**

## **Princess Teresa Poniatowski - Kinská And her deserts in the landscape formation**

### *Summary*

Princess Teresa Poniatowski-Kinská evidently belongs among top personalities of European significance. Her deserts can now be valued only from written documents, since most of her plans disappeared due to different reasons during two centuries. After her husband's death (Andrzej, 1773) she returned to Bohemia to her brother Filip Kinský, to the estate at Chroustovice. She had a memorial of her love be built in the newly made up regular garden at the baroque castle. The design and construction of the summerhouse at Trusnov (1780) was an important act. The building called Thereseinlust - in the form of an eight-beam star, which was equipped in compliance with the time - and the landscape disappeared. The memorial has been preserved - it is granite stone at Podskala where Bishop K.L. Hay had his garden. The German inscription gives the details: \* \* \*

The most important act of Princess Poniatowski consisted - after the purchase of the convent estate at Doksany and neighbouring estate - in the construction of the castle and other buildings, the establishment of the park and landscape make up. The castle was significantly called Terespol. After the years, however, almost nothing remained. Just the tombstone at the Prague cemetery of Olšany built by the Czechoslovak Napoleon Society in 1936 remains. The text on the tombstone reads: \* \* \* \*

During those era excellent gardens, parks and landscape formations were created in Europe. Top personalities not only knew one another, but also visited their estates. This is demonstrated in the literature of the time and first monographic studies. There is one thing left for consideration - why the personalities of Princess Teresa Poniatowski-Kinská and her son Jozef Poniatowski were forgotten? Was it because their lives and works exceeded our horizon? They had been exemplary Europeans already at their times.

### **PRINCESS TERESA PONIATOWSKI - KINSKÁ, AND HER DESERTS IN THE LANDSCAPE FORMATION**

In the broadly branched old Czech aristocratic house of Kinski the daughter Teresa was born in 1740. Her brother Filip met Andrzej Poniatowski (brother of the last Polish king Stanislaw August Poniatowski) in the army. The mutual affection of both young persons was fulfilled in the marriage, in which the son Jozef Poniatowski was born the well-known hero of the Polish nation who was killed in 1813 in the battle at Leipzig. This is briefly all what is stated in any vocabulary.

The introductory note already indicates that she was a significant personality of the European aristocracy living alternatively in Bohemia, Poland and Austria. While there are numerous and well-grounded documents relating the life of the Polish king Stanislaw August and his nephew Marshal Jozef, I have not found a single thorough study relating Teresa Poniatowski. Her brother and his adventures are described in several essays.

However, let's turn our attention to the landscape formation. What can be found after more than two centuries? There are first documents from the break of the 18<sup>th</sup> and 19<sup>th</sup> centuries, which show the interest in landscape, the proclaimed return to the nature. J.J. Rousseau is generally known especially the story of René Louise Girardin. Similarly, the literary works of J.W. Goethe are known.

At the territory of Poland the Sofievka park is well-known all round the world, which park was built at Uman by Polish aristocrat Felix Potocki in his romantic ardour of love for his new wife - a beautiful Greek from Turkish Bytynia. The European society at the time not only knew such literature, we can say they lived these both calm and dramatic stories. The veil of ignorance, however, hides such personality - partially related with Bohemia - as Prince Charles de Ligne who connected in his correspondence significant personalities as, for example, Czarina Catherine II.

In Poland fighting for independence an excellent role was played by Isabelle Czartoryski. She established in 1774 a landscape park (destroyed in 1794 fights) in the estate of this top Polish aristocracy near Warsaw at Powazki, where people determined to restore the Republic - Rzecz Pospolita - used to meet. She is well known not only by this, but also by her unique essay: *Mysli różne o zakładaniu ogrodów* (Wrocław 1805, 1808, and 1979), due to which she became the founder of monographies. She can be surpassed perhaps by the park and essay created by Prince Hermann Pueckler-Muskau, the park lying at Lusatia. His work *Andeutungen ueber die Landschaftsgaertnerei* (1843) is the world priority too, which fact is documented not only by permanent interest in it but also by the new edition of the entire work (1986). The park at Mužákov lying after the war at the territories of two countries, that means no-one's land, is restored by means of joint care. The famous, regular and very romantic park at Silesian Rudoltice is known today only from descriptions. Did Teresa Poniatowski know all this; did she use this knowledge when she attempted to realise her ideas after her return to Bohemia after her husband died? Several examples in the estate of her brother Filip prove this. A memorial of her love was built in the castle garden made up at the time in a regular form (it was abolished during the sixties - for the time being we only have translation of the French inscription, without illustration!)

I - once happy - used to hurry to this beautiful place to cheerful meetings with the lover, later I mourned over his loss here, and finally my grief was comforted here by my faithful brother.

Let this memorial immortalise the memory of my misery and let everybody can forever read on it about my sorrows and my pains.

This memorial is devoted to the most tender and most affectionate brotherly love and let it be a permanent witness of my gratitude and my brother's love.

Let this marble always remind to the brother's good heart as well as to any sensitive soul how much I was loved and how much I loved my brother.

I spent beautiful days of my happy youth with innocent entertainment at this place where the heaven crowned my desire by the choice of a spouse worth of love whose loss, however, soon covered my heart with deepest grief. I came to this place to console my pain and my dear brother gave me sweet home here.

Thanks to his tender care I lived here a calmer life and saw once more the ray of my happiness.

In the nearby forests a summer house was built - called at the beginning Theresienlust, also because the princess designed there her make ups of the landscape (the summer house is described in the literature, however, today it vanished without any traces).

The Princess Poniatowski visited Chrást, where Bishop Jan Leopold Hay, the personality known by his influence on Joseph II and others, had his summer seat. Near the spa resort at Podskale, in the centre of the garden make up, a memorial was built - granite picture with an inscription reminding of the meeting in this GROVE - the meeting of Bishop Hay and Princess Poniatowski.

Here, this distant place was visited by graceful Poniatowski on the 28<sup>th</sup> day of August 1781. A calm grove, like her soul, was around: good heaven, like her heart, a temple of charity. Let this place be sacred from that day for me and the mankind. J.L.H.

HERE, THIS UNVISITED PLACE WAS VISITED BY GRACEFUL PONIATOWSKI OF NOBLE BIRTH ON THE 28<sup>TH</sup> DAY OF AUGUST 1781. THE GROVE WAS CALM, LIKE HER SOUL, HEAVEN WAS KIND - LIKE HER HEART, LET A TEMPLE OF CHARITY BE HERE - LET THIS FORGOTTEN PLACE BE FOREVER SACRED FOR ME AND THE MANKIND.

\*\*\*

L.L.B.

HIER - DIESEN UNBETRETENEN ORT - HAT DIE EDLE PONIATOWSKA AN XXVIII. AUGUST MDCCLXXXI DURCH IHRE GEGENWART BEGLUECKT - RUHIG WAR DER HAYN UMHEN WIE IHRE SEELE - DER HIMMEL MILDE WIE IHR HERZ - DER TEMPEL DER WOHLTHAETIGKEIT - VON DIESEM TAGE SEY - HIER DIESER UNBETRETENE ORT - MIR UND DER MENSCHENHEIT STETS - EIN HEILIGTHUM

L.L.B.

The inscription cut in granite is still well visible. Her last merit, however, is still to come. After the purchase of estate belonging to the abolished convent at Doksany, Princess Teresa Poniatowski conceived the idea to make a landscape park here - called Terespol. After the years, however, only partially reconstructed buildings are maintained, the landscape is used for agriculture. The park established by gardener F. Lemair (1796) invited from France disappeared. Documents of all this mentioned here can hardly be found. That is why I draw your

attention to all I have found. The last thing remains - the tombstone at the Prague cemetery - Old Olšany - where, among Czech revivalists as, for example, Karel Havlíček Borovský, Klicpera, Kramerius, painter Navrátil and others

HIC RESURECTIONEM MORTORUM  
IN DNO EXPECTAT OSSA ET CINERES  
COMITUBUS DE KINSKÝ NAT. 1740 + 1806

HERE SHE RESTS AMONG HER PEOPLE AS SHE WANTED

MARIE TEREZIE PRINCESS OF PONIATOWSKI  
BORN COUNTESS KINSKA OF VCHYNICE AND TETOV  
8 14.IV.1740 IN PRAGUE + 26.IX.1806 AT DOKSANY

MOTHER OF JOZEF PONIATOWSKI  
POLISH COMMANDER AND MARSHAL OF FRANCE  
FAITHFUL FELLOW-COMBATANT OF EMPEROR NAPOLEON

BY CARE OF THE NAPOLEON SOCIETY IN PRAGUE  
17<sup>TH</sup> MAY 1936

\*\*\*\*

ICI REPOSE  
INHUMÉE COMME ELLE L'A DESIRÉ AU MILIEU DE SON PEUPLE

MARIE THERÉSE PRINCESSE PONIATOWSKA  
NÉE COMTESSE KINSKÁ DE VCHYNICE ET TETOV  
8 14.IV. 1740 Á PRAHA + 26.IX. 1806 Á DOKSANY

MÈRE DU PRINCE JOSEPH PONIATOWSKI  
GÉNÉRAL POLONAIS ET MARÉCHAL DE FRANCE  
COMBATANT FIDÈLE DE L'IMPEREUR NAPOLEON

PAR LES SOINS DE SOCIÉTÉ NAPOLEONNIENNE DE PRAHA  
17. MAI 1936

Teresa, Princess Poniatowski, weak in body, but great in soul,  
calm in her fatal distress, ceased to live life and make good  
in 1806, in the age of 66 years.  
(the inscription originally placed here by Cardinal Schoenborn)

Parks and gardens in their dazzling glitter are passing, our memory forgets  
merited personalities, monuments and memorials remain in rare cases. The  
Sofievka park commemorated with dignity two hundred years of its existence, the  
park at Mužákov is being restored, significant historical parks are declared  
monuments of the world cultural and natural heritage. Please accept this first brief  
notice that the personalities deserve our attention who, as I have mentioned in a  
couple of examples, are often undeserved forgotten. My explanation is following;

their lives and works surpass our horizon, since they had already been Europeans.

## NOTES

Isabella Elzbieta **Czartoryska** ( 3.3.1746,17.6.1835) author of an important work; also other parks were established in the estate of this family as, for example, Pulawy, etc. It is interesting that the manuscript of A.F. Moszynski "Rozprawy o ogrodnictwie angielskim" was found in this Cracow library (1977). Published with a significant introduction by A. Morawinski, simultaneously in the French original and Polish translation, with original illustrations. The ideal plan, however, has not been found.

**J. W. Goethe** well-known with his literary work and stay in Bohemia, where he is reminded of by the memorial oak in the Krásný Dvůr park. It is less known, however, that he participated in the military training organised by Frederick II near Potsdam, when he accompanied his patron Charles August (see also the summer house below Ettersberg near Weimar, where the look through was designed by H. Pueckler). There he met, for example, with Charles de Ligne and Jozef Poniatowski, etc. More detailed examples are given in the doctorate work of Otakar Kuča (1974.); E.g. Ueber den sogenannten Dilettantismus (1799) and Der Triumph der Empfindsamkeit

**Hay** Jan Leopold, bishop at Hradec Králové, often stayed in the summerhouse - castle at Chrást (the adjacent garden was later made up by František Thomayer and it is an excellent example of his work). Near the town, at the Podskala spa and Žejbro river (over the mill race at Chacholice) there as a romantic made up garden. Until today the meeting day of Teresa Poniatowski and Bishop Hay is reminded of by the large memorial picture with German inscription. (Probably due to a mistake, the abbreviated name is wrong - error L.L.B !/)  
Řezníček V.: Jan Leopold Hay, vypsání jeho života a působení. -Praha 1920

**Hoser** Piotr (17.11.1818 at Svojkov u Sloupu in Bohemia - 27.1.1904 Warszawa), founder of significant decorative gardening in Poland near Warsaw. The Kinski family had their family seat at Sloup, which fact could instigate his stay in Poland.

**Chroustovice**, castle and park located near the river of Olšinky (Novohradky). The regular, French garden was built under Filip Kinský for his sister Teresa Poniatowski who came there after her husband's death. In the garden there was a memorial of her love - French inscription on a black marble plate. (All these disappeared during years, the search for an illustration was vain. The Czech translation of the text is mentioned by the author with minor variations.)  
The present make up was finished in 1975 under management of Ing František Dobrkovský.

Professor Albert Pražák was born in the castle in the family of a gardener.



Filip **Kinský**, brother of Teresa Poniatowski, owner of the Chroustovice estate etc., later also of the family estate at Sloup near Česká Lípa. He met Andrzej Poniatowski in Vienna who later met Teresa in the Kinski's seat in Vienna (Herrengasse). Various sources mention that his tutor, later Bishop Hay, influenced Joseph II, that they talked with Teresa about the woeful fate of Poland. It is also said that Filip was very kind to people of other denomination (Evangelicals, Jews). (Oliva V.) Filip's uncle František Josef Kinský (1739-1805) (1739-1805) established in Vienna the Military Academy, in which most officers of Austria-Hungary as well as Germany, Poland, etc. were trained.

Charles de **Ligne**, prince and marshal, knight of the Golden Fleece (1772) described in his study the park at his native seat at Ligne (Belgium) and added numerous comments relating parks in Bohemia. He lived for some time at Duchcov, with his daughter married to ... Clary Aldringen. He is said, amongst other, that he was present at the death of another guest in the castle - Casanova. His son was an intimate friend of Jozef Poniatowski.

**Podskala**, next to the small spa resort there is the Virgin Mary Church "Pod Skalou" (1696), still below it there used to be a romantic park (the date of 1.5.1781 is mentioned) where a memorial was preserved - a large picture with German inscription. The text is mentioned by a number of authors, e.g. ězníek, V., Oliva V., Blažek A., Slavík B., Kroupa. The region is also known otherwise. The park was situated at the Žejbro river, over the millrace at Chacholice. The name of Podskalí u Chrástí - Skála is also mentioned. Still lower there is the Podlažice convent, from which the Swedish army, as generally known, stole during the thirty-year War Codex Giganteum from the 13<sup>th</sup> century, which included 300 sheets of manuscript, dimensions 900x500mm.

Slavík B.: Od Dobnera k Dobrovskému. - 1975

Kroupa J.: Alchymie štěstí /1770-1810/. Brno 1986

Blažek A.: Pověsti a obrázky z chrudimského kraje. 1924

Józef **Poniatowski** (1763 - 1813), Polish general and marshal of France, visited his mother in Bohemia, in Prague and at Doksany - he was killed in the Leipzig battle. After his father Andrzej honoured with the Rule of Maria Teresia, general of the Austrian army, he was the hereditary prince of the Czech kingdom.

Dobraczynski J.: Před branami Lipska. ( Varšava 1978, Praha 1988)

Skowronek J.: Ksiąze Józef Poniatowski. (Warszawa 1984)

Hermann **Pueckler** - Muskau, prince and founder of two parks - Mužakov and Branice. His work: Andeutungen ueber die Landschaftsgaertnerei. (Stuttgart 1843, reed. Leipzig 1986) - is still the first and exemplary work for landscape parks. It is newly supplemented with publications published under leadership of H. Rippl. The co-operation of Polish and German experts is very important (A. Michalowski and H. Rippl).

The relations of the time, especially in England, can be seen in the long letters sent by H. Pueckler from his travels to his wife: Briefe eines Verstorbenen. Ein fragmentarisches Tagebuch aus England, Irland und Frankreich geschrieben in den Jahren 1828 und 1829: Ein fragmentarisches Tagebuch aus Deutschland,

Holland und England, geschrieben in den Jahren 1826, 1827 und 1828. (Ed. Berlin 1987/I, 2)

J. J. **Rousseau** - in addition to his original works good information is given by the study (L. Feuchtwanger 1953, in Czech in the publishing house Svoboda, Praha 1970, V. Feldstein's notes are especially valuable)

**Sofievka** - the park commemorated 220 years of its existence and the conference produced extensive proceedings. The park, however, achieved its best renown by publication of the original description including illustrations with introduction of Adam Mickiewicz (Vienna 1822 1...Monographic study: Kosarevskij I.A. Gosudarstvennyj zapovednik Sofievka (1951) Dendrologic study (Lipa A. L. 1978) and others, e.g. Krivulko D S 1972

**Terespol** near Doksany was bought by T. Poniatowski in 1790. She bought the land between the arm of the Čepelka river and the Ohře river and intended to make it up pursuant to her own plans in compliance with romantic ideas of the time - close to the nature. A number of building were reported to be actually built - the castle, operating buildings and the house for the artistic gardener F. Lemaire. After her death in 1806 the estate had many owners, therefore only remnants were maintained.

**Theresienlust** - castle (near Chroustovice at the village of Trusnov, near Hungary) built in 1780 in the form of an eight-beam star, designed by Teresia Poniatowski (Jirásek A.: Z malých cest (1884).

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**Marie Pavlátová**

## **LANDSCAPE PRESERVE ZONES IN SOUTH BOHEMIA**

Southern Bohemia belongs among the richest regions in the Czech Republic with regard to the preserved landscape compositions with a high historical and urban value.

At the beginning of my paper, let me quote the words of the Czech writer Miroslav Horníček, published in one of his books of travel. These words are generally valid and perfectly describe our subject today, "Character of a place is determined by human presence. The dimensions and power of human acts or human ideas determine the dimensions and appeal of a place. By leaving traces, the man makes a place big or nothing."

The formation of South Bohemian units, valuable from the landscape point of view, is connected both with the region utilisation commencing from the first settlements, especially with colonisation in the 12<sup>th</sup> and 14<sup>th</sup> centuries and related development of the landscape cultivation, and with the acting of powerful noble families as, for example, Rožmberks or, later, Schwarzenbergs or Buquoyes. All these made it possible to form extensive regions pursuant to a unified composition scheme and resulted in the formation of unique, distinctive units.

With regard to the character of lay-out, the fund of cultural landscape can be divided into two groups; the first group, the absolutely prevailing one, includes the areas connected with aristocracy seats, the second group includes areas rich with popular architecture formed depending on the economic situation.

The first group contains the most important historical landscape units:

### Region of Hluboká:

the most extensive landscape compositions supplementing the family seat of Schwarzenberg with landscape park, large enclosures, pleasantries, and aesthetic landscape developing towards the towns of České Budějovice and Netolice and bordered with the mountains of Blanský Les and Šumava.

### Region of Nové Hrady:

baroque composition with romantic lay-out connected with the family seat of Buquoyes at Nové Hrady near the mountains of the same name.

### Region of Libějovice:

baroque architectonic composition with a distinctive axis in the form of a four-row alley which connects the castle in the composition centre with the St. Mary Magdalene Chapel and spa resorts in the north and the pilgrimage Virgin Mary Church at the Lomec hill on the southern side.

### Region of Čimelice-Rakovice:

baroque architectonic composition of an axis-interconnected organic unit which includes a castle and a park in the centre connected by alleys with the Rakovice manor in the west and the Trinity Church in the village in the east.

### Region of Orlice:

romantic formed landscape round the family seat of the Orlice branch of Schwarzenbergs at Orlík over the river of Vltava.

Region of Chvalšiny:

the centre of the landscape lay-out is a hunting seat of Schwarzenbergs from Krumlov, Červený Dvůr castle with a park, and a valley of the creek of Chvalšiny with a historical road to the town of Český Krumlov. The surroundings consist of parts connected by view with the park and observation spots on the southern slope of Blanský Les, orientated towards churches in the nearby villages (Kájov, Chvalšiny, Boletice).

Region of Jemčiny:

complex of enclosures and landscape lay-out round the Jemčina hunting castle of Černín. The extensive complex consists of enclosures of three noble houses - Jemčiny enclosure with the Holná lake (the Černín enclosure was famous with perforce hunts for harts and fallow deer during 1790-1821 under the Count Jan Rudolf Černín), Paar enclosure connected with the Jemčiny one in the north, and Kolenov (Schwarzenberg) enclosure.

Region of Chotoviny:

landscape formed in the connection with building of the Chotoviny castle near the town of Tábor. It includes the castle and landscape park connected by an alley with the St. Peter and Paul Church as a view dominant of the village, situated on a high hill. The surrounding, easy to survey landscape is pervaded by rows of mostly fruit-tree alleys accompanying roads, connecting lakes, manors and villages around.

Dub u Prachatic:

romantic landscape formed in the mid 19<sup>th</sup> century in the connection with reconstruction of the citadel into a neo-gothic castle. Fruit-tree and decorative-tree (spruce and cherry-tree) alleys connect important objects and farms around. Field tracks, still quite preserved, together with minor sacral architecture document the original articulation of the region.

The second group is represented by the following selected landscape units:

Frahelž Lakes:

lake region in the north of the town of Veselí nad Lužnicí (Frahelž, Mazelov, Neplachov, Ponědrážka).

Region of Opalice:

region of valuable popular architecture in the south of the town of Kamenný Újezd (Opalice, Čertyně, Chlumeč, Krnín).

Region of Vitoraz:

settlement in the peat-bog area in the south of the town of Suchdol nad Lužnicí (Hrdlořezy, Trpnouze, Hranice).

Distinct from the two groups mentioned above are:

### Region of Římov:

represented by a pilgrimage Loretta chapel with a church and connected crucifixion road with 25 baroque chapels which are mutually connected by view, set in a beautiful landscape along the river of Malše.

The above mentioned survey includes the most important units of the cultural landscape in South Bohemia. The survey is the result of a research conducted by the Institute of Care for Historical Monuments at České Budějovice within the preparation of proposed, so-called landscape preserve zones. Pursuant to the Act No. 20/87 Sb., on the national care for historical monuments, commencing from 1987 there is a legally grounded possibility to protect valuable landscape units. This is a specific form of protection of extensive regions - sets including not only important cultural monuments and related areas, but especially their historical environment in the form of cultural landscape. Of the prepared proposals four landscape preserve zones were established by the Czech Ministry of Culture in 1996 in the South Bohemian region:

Region of Libějovice-Lomec (district of Strakonice), region of Nové Hrady (district of České Budějovice), region of Orlice (district of Písek), region of Římov (district of České Budějovice) - pursuant to § 6 Paragraph 1 of ČNR Act No. 20/1987 Sb., on the national care for historical monuments, as amended by ČNR Act No. 425/1990 Sb. and executed by the Decree No. 208/1996 Sb.

Now a couple of words relating some landscape preserve zones and topical issues being solved there.

The landscape preserve zone of Nové Hrady includes an extensive baroque composition completed with romantic lay-out surrounding the family seat of Buquoys at Nové Hrady. The zone also includes a set of popular architecture in the south of Nové Hrady. The entire area is run through by the meander river of Stopnice, which is dominated by the panorama of the town high on the hill, consisting of the castle and serviette monastery with the St. Peter and Paul Church.

The start of settlement at Nové Hrady forests is connected with a trade road which ran from the Světlá (Zwettl) monastery to the region of Doudleby. Gradec (Grätzen) Slavonic castle site was established before the year 980 on the trade road. The first colonisation wave in the region was connected with the Světlá monastery serfs (1186 - village of Žár), 1221 - Žár lake), the second colonisation wave was connected with the rule of Vítěks in the 13<sup>th</sup> century (castle and town of Nové Hrady - 1279, Světlá and Žumberk, Dobrá Voda - 1259, Rychnov - 1261, Bedřichov - 1265). The colonisation under Rožmberks in the 14<sup>th</sup> century was mostly German. The estate under Rožmberks (1359-1611) became an economically strong unit with developed brewery and fishing lake industries. As soon as at the beginning of the 14<sup>th</sup> century the fishing lakes became a typical feature of this landscape, and the comprehensive set of fishing lakes was completed in the 16<sup>th</sup> century (fishing lake master Štěpánek Netolický). The basic baroque composition was formed under the rule of Buquoy (1620-1945), when the largest development of the estate occurred. Especially the glass manufacture (hyalite glass) and felling of wood was developed in addition to the iron manufacture and metallurgy. To facilitate transport of wood, rivers were made

navigable, artificial reservoirs, so-called enclosures were created. Game-keeping and hunting were considered as very important, therefore game enclosures and pleasantries were established near the town. These are documented on the map from the first military mapping in 1763-67. Next to the Lower Pheasantry and the Upper Pheasantry, a vast area north of the town is occupied by the Kapinos enclosure with a liberal conceived, eight-kilometre long axis starting in the castle park and running to already destroyed Nový Dvůr. The direct environs of the old castle was surrounded by the enclosure called Fallow Deer Hill, abolished in 1735 and transformed into a park. Intentional transformation into parks was made on the Žďár lake too. A park with star-shaped alleys and a summer house in the centre were built in 1716-18 on an artificial islet. The park and the summer house were abolished after 1945, however, there are still visible routes of the star-shaped roads in the terrain. Decorative gardens and parks (castle garden, Theresa's Valley) established during the 18<sup>th</sup> century were an integral part of the composition. Near the municipal Upper Portal on the northern slope of the hill there was a rich baroque garden and a pheasantry as far back as in 1720. Teresa Buquoy established a grandiose landscape park fitted with romantic buildings in 1756 in the valley of the river of Stropnice (see texts for excursions round landscape preserve zones of Nové Hradky and Theresa's Valley for more details). The development of the area was completed during 1801-10 by the construction of the New Castle perfectly situated on the axis of the baroque parterre in the castle garden near the Upper Portal. The look-through to the landscape and the axis connection with the Kapinos enclosure were maintained. The landscape layout was continued by the creation of so-called coach road which ran in two routes from the castle park and directed in the landscape park towards the Theresa's valley. The landscape layout of the Nové Hradky region was completed during the 19<sup>th</sup> century. Romantic reconstruction of parks (castle park, Theresa's Valley) were made, the Lower Pheasantry was made up by means of establishing park sceneries. The look-through the Kapinos enclosure was fitted in 1860 with a giant obelisk (the wooden obelisk was preserved until 1914) in compliance with romantic make up. The romantic reconstruction of the landscape was especially carried out in the area which is well visible from the observation points on the castle hill, between the Kapinos enclosure and the town. A network of standardised gamekeeper's houses was built in the hunting-grounds.

The southern part of the Nové Hradky landscape preserve zone is represented by farms and a relatively dense network of small villages probably connected with the colonisation in the 14<sup>th</sup> century, the agricultural cultivated background of which is altered with small forests.

The area of the landscape preserve zone is connected with the mountains of Novohradské Hory which also were a part of the Buquoy estate. There the Žofín castle was built in 1850 and the Count Jiří Buquoy declared in 1838 its direct environs with beautiful forests a natural preserve. This enlightenment act resulted in the establishment of the first natural preserve in Europe.

Of the negative effects which damaged the Nové Hradky region, we should mention the non-sensitive ways of agriculture and fishing. Vigorous regeneration was demonstrated in a part of the river of Stropnice, the breeding of carps and ducks near the lakes was accompanied by unsuitable objects. The breeding of ducks and geese was excessively developed in the Nové Hradky region. Recently this activity is reduced due to small sales of poultry, that means the breeding of

ducks was removed after a long time from the originally park of Žár lake and its shores are being regenerated.

The alleys not maintained for a long time will be included into a regeneration program. The municipal authority of Nové Hradky in the Cupertino with central administration bodies ask for a financial grant from the National Environment Fund, which grant will be used to treat and restore the alleys in the part called Janovka.

In case of the Nové Hradky landscape preserve zone it is important that the zone was presented shortly after its declaration in the data for plans of the draft large territorial unit being prepared. Commencing from the initial stage the data include the range of the territory and basic principles of urbanisation and utilisation.

The most valuable historical landscape unit of European significance is the Hluboká region.

This is a territory of about 60 square kilometres, which is connected to a castle situated on a rocky hill high above the river of Vltava, where the castle forms the characteristic view dominant of a large part of the České Budějovice hollow. The complex includes the castle with landscape park. The park situated on the hill is connected both by view and space with vast enclosures in the north, located along both shores of the river of Vltava. The historical unit is completed in the south and west by landscape park which is well visible from the park up to the horizon, where the southern panorama is formed by Blanský Les and Kletí, in the west it joins with the silhouette of the mountains of Šumava with Libín and Boubín hills under good visibility conditions.

The development of the Hluboká region is tightly connected with the river of Vltava as an important trade road. The strategic significance of the Vltava valley as a gate to the centre of Bohemia is documented by numerous castle sites along the river as, for example, Baba and Hradec u Poněšic, the castle site near Jaroslavice, the oppidum near Třisov. The significance of the area is also documented by the construction of Fröhburg castle under the rule of Wenceslas I. During the era of Charles IV, the castles called Karlův Hrádek and Purkarec were established as starting points for wood floating from the forests of the Hluboká estate (Jeznice, Buzkov, Jaroslavice) to the construction of the New City of Prague. With the development of rafting the river was made navigable and raft piers were built.

During the 15<sup>th</sup> century the landscape was especially characterised by the development of fishing lakes which started under the rule of Pernštejnů. Then the first complex of Czech fishing lakes with the largest lake of Bezdrev (in 1490 - 450 hectares) appeared. The complex also included, for example, the lakes of Munický (1494), Podskalský, Poříčský, Zvolenov. The well husbanding Pernštejn family established in 1535 a small enclosure on the left shore of the Vltava river. The game-keeping continued under the Marradas' family who built in 1630-60 a fence round the castle to keep fallow deer.

In 1661 the Hluboká estate was bought by Jan Adolph Schwarzenberg whose family kept it until 1945. Under Schwarzenbergs the landscape was considerably made up, especially in the connection with development of gamekeeping in the 18<sup>th</sup> century, and the make ups culminated during the romanticism era round the mid 19<sup>th</sup> century.

As stated in archive documents, the estate owner ordered in 1664 to plant oaks on suitable places to provide for feed for game. This is the start of oak alleys characteristic for the Hluboká landscape. Pleasantries and enclosures appear in the landscape. Commencing from 1680 pheasants were kept, which fact is documented by preserved, regularly arranged pleasantries (Borek near the Bezdrev lake, pheasantry near Vondrov). The Prague architect Pavel Ignác Bayer built in 1708-1715 a baroque hunting castle between the lakes of Munický and Zvolenovský. The castle complying with requirements of the highest hunting representation was called Ohrada. To enable the continuation of popular baroque hunting without a danger of damage to fields, the construction of so-called Old Enclosure was started in 1766 on the left shore of the Vltava river. It was used for the keeping of wild hogs, fallow deer and, commencing from 1816, mufflons. In 1854 the New or Poněšice enclosure was established on the right shore of the Vltava river for the keeping of deer. Old trees in enclosures were carefully protected, which trees still form beautiful tree parts ("Zlatěšovice Spruces" in the Old Enclosure, autochthonous oaks in the New Enclosure).

The development of this region was completed after the castle reconstruction in the Tudor gothic style, which reconstruction was carried out in 1839-1871 upon Eleanor Schwarzenberg's wish. At that time a beautiful landscape park on 90 hectares, situated in the north-west of the castle hill, was built. Its simple, however, liberal composition is perfectly based on terrain conditions. From the promenade road in the north look-through to the Old Enclosure open, a number of observation sites into the landscape with lakes and alleys below the castle are located in the south-west and closed by the horizon of distant points of the Šumava mountains. The vast Schwarzenberg estates extended up there (regions of Krumlov, Vimperk).

Simultaneously with the castle reconstruction the broad environs of the castle hill, especially its southern and western parts, were made up under the direct inspection of the Princess Eleanor. The lakes of Poříčsky, Podskalský and Starý were abolished, park meadows with planted solitaires and groups of trees, with alleys of walking and coach roads, were established. A promenade road through the Zvolen meadow was made and groups of oaks planted in 1842, in 1844 extensive make ups near the Vondrov manor for the purposes of breeding thoroughbred horses were started. The largest Hluboká meadow, called Podskalská was made up in 1848. Making up of Poříčská, Munická, Oulehle, and Starý Rybník meadows followed.

The landscape preserve zone of Hluboká also includes village preserves of Munice, Opatovice, Bavorovice with their preserved historical disposition and popular architecture.

In spite of evident values of the historical landscape unit of Hluboká, the proposed landscape preserve zone did not manage to be declared. The reason was the negative opinion of local administration authorities, i.e. representatives of Hluboká nad Vltavou. The Czech Ministry of Culture Decree which is formulated in a too general way, resulted in fears due to the lacking knowledge of specific conditions of protection which were required as a part of obligatory data. Similar experience was repeated with the municipal authority of Čimelice and the municipal authority of Rakovice, that is why the proposed landscape preserve zone of Čimelice-Rakovice was not declared either. Representatives of local administration would accept the protection of individual landscape elements as, for example, old and significant trees, alleys or parks declared as significant



landscape elements, but the special landscape protection understood as protection of a continual territory of one composition unit is a too binding obstacle for the local development. Since the declaration of both landscape preserve zones is a very topical and important task, the preparation of so-called regulation landscape plans were ordered to specify the range of protection.

The regulation landscape plan of Hluboká was prepared in a well-arranged way, stressing the maximal information value of the graphical part (1:10,000 basic plan). Other data include the photo-documentation (of both present conditions and historical maps) and the text part including the historical development of the region, proposed landscape preserve zones with specified borders, the list of values in the region with regard to the care for historical monuments (protected objects, areas, complexes), values with regard to the protection of the nature (protected trees, alleys, preserves, etc.), the division of the region into three basic units, the conflict of interest analysis for the landscape preserve zones, general principles of urbanisation and husbandry, the detailed analysis of needs and requirements on the landscape utilisation, and specific measures to protect the landscape preserve zone elements including the analysis of broader relations in the region with regard to the protection of view horizons.

When discussing the regulation landscape plan, the representatives of the municipal authority of Hluboká nad Vltavou did not mention any principal objections to the protection and restoration of landscape outside the municipality of Hluboká. A conflict of interests with regard to the territorial plan being prepared appeared especially in the issues relating the construction situated in the outskirts of the town. The most serious problem was the locality of Křesín. It is situated in the outskirts of Hluboká, called Zámostí. It is a court yard with the axis baroque disposition without accompanying alleys which represents the only baroque, from the disposition point of view little affected unit in the Hluboká region. The court yard on the river side has a direct view connection with the castle. The draft territorial plan uses the front of the court yard for construction. The construction of family houses is designed almost up to the central axis from the side of Zámostí, a part of the area towards the river is designed for business purposes. A road round Zámostí runs at the periphery of the disposition, which road assumes in the future the construction of a new bridge over the Vltava river. The problematic locality of Křesín will be solved by means of preparing an architectonic-landscape study which will be a part of the Zámostí territorial plan as a regulation plan for this region. The study will solve the ratio between the free area and the built-up area with suitable types of construction and sizes of lots. Larger lots with prevailing gardens will be directed to the centre of the disposition to maintain the baroque axis disposition as the basic framework of the area. Planting of lime trees along baroque axes and along the perimeter in the range recorded in the stable cadastre will be proposed.

The issue of construction of an international school, generally situated later in the draft territorial plan as a construction at the Na Pahorku locality, was also difficult. It is a sodded slope connected with the forest over the river opposite to the castle hill. The slope forms a view horizon with an important observation spot towards the castle and far to the landscape. The slope base consists of very diversified family houses. Should the Na Pahorku locality be built up (the locality is protected as an important landscape element pursuant to the Act No. 114/92 Sb., on the protection of the nature and landscape), the discussions between the district authority of České Budějovice and the municipal authority of Hluboká

resulted in obligatory conditions based on the recommendations stated in the regulation plan: the construction shall feature a high quality architectonic and urbanistic articulation, more variants shall be designed, it shall be situated on one third of the area in the north-western top part, the most valuable view spots in the eastern and southern parts will be maintained as a public area.

The prepared regulation landscape plan for the Hluboká region indicated that such plans are at present necessary to control the development of municipalities and settlement in the protected landscape and, therefore, they should become an integral part of territorial plans. They will be important data for the decision-making of central administration bodies and will simplify and facilitate the contact between the care for monuments bodies and local administration.

The serious problems of the Hluboká region include the tracheomycosis disease of oaks, which has become more intensive during past years. After many years of no maintenance of the oak alleys, the program entitled Restoration of the Hluboká Landscape was prepared in 1996. This program is directed to the regeneration of oak growth, includes clearance and new planting. The initiative organised by the municipal authority of Hluboká nad Vltavou was financially provided for by a grant from the National Environment Fund.

In the end of my paper I would like to shortly mention two most significant landscape architectonic compositions in Southern Bohemia. These are the historical landscape units of Čimelice-Rakovice and Libějovice-Lomec.

The architectonic composition of Čimelice-Rakovice was formed in the 18<sup>th</sup> century during the construction of the Čimelice castle (in 1728-30). The baroque axis running through the castle and the parterre garden, directed to the west from the castle into the landscape in the form of a double-row alley up to the Rakovice castle and manor, is still maintained in the landscape composition. As documented by historical maps from the end of the 18<sup>th</sup> century and beginning of the 19<sup>th</sup> century, baroque statues made by Jan Hammer were situated in regular intervals in this alley. The sculptor created numerous statues in his sculptor's smelting shop during 1737-1753 and decorated with them the village of Čimelice and its surroundings. To the east from the castle the composition axis goes through the court yard and runs to the Trinity Church in the village in the form of an access alley. From there it is mirrored to the landscape up to the Bissingrov manor situated between two lakes - Bissingrov and Stejskal. (The construction of the manor and lakes was started by K.B. Bissingen after 1731.)

The significant baroque base was continued during the 19<sup>th</sup> century by romantic make-ups of the broad environs of the castle area. A churchyard chapel in the empire style as a crypt for the family of Vratislavs of Mitrovice was built on a mild slope to the south of the village. The churchyard area is decorated by baroque statues made by J. Hammer - the set of statues Crucifixion and the statues located along the perimeter of the churchyard wall. The crypt and the churchyard form a landscape dominant over the village and are connected with the surrounding landscape and the castle area with a set of single-row alleys. The surroundings of the Bissingrov and Nový Dvůr manors and the village of Vrábsko are interwoven with alleys which form prominent connecting lines between manors, lakes and pleasantries.

Commencing from 1993 the future of the proposed landscape preserve zone of Čimelice-Rakovice is seriously endangered by the planned route of the road round the village of Čimelice which should go near Čimelice in the form of a

four-lane road or even a highway from Prague to Písek and České Budějovice. The municipal authority of Čimelice fears a loss of the direct contact with the public going through the village, which could be demonstrated in the extinction of trade and economic activities, and thus agrees with the variant of the road running directly over the village - across the alley connecting the Čimelice castle and the Rakovice castle and manor. This gross intervention into the old walking connection between the two villages would be a serious breach of the historically documented connection between both villages and a disintegration of the logical base of the baroque composition which connects the centre of the Čimelice estate with its economic background.

Although the proposed landscape preserve zone of Čimelice-Rakovice was not declared due to the disagreement of municipal authorities of Čimelice and Rakovice, the monument protection zone in both villages was declared thanks to the Cupertino with the respective district authority. This zone sufficiently covers the core of the baroque composition including the nearest alleys around it. To support the aspects of historical monuments during future negotiations with local municipalities, the preparation of a regulation landscape plan was ordered and, using the above mentioned data, we shall try to save this exceptional complex of historical monuments.

The landscape preserve zone of Libějovice-Lomec represents the top baroque make up of the landscape formed at Libějovice after the year 1620. Then confiscated estate of Švamberks, heirs of Rožmberks, passed as a gift from Ferdinand II to the Count Charles Bonaventura of Buquoy.

The first construction of the liberal composition was the octagonal St. Mary Magdalene Chapel built in 1660-63. Then the construction of the pilgrimage Virgin Mary Church followed. This church was built in 1695-1702 on the Lomec hill. The liberal conception of the baroque chapel makes this construction one of the most valuable monuments of Czech Baroque. The central building is equipped with valuable equipment - main altar in the form of a free standing canopy of St. Peter tabernacle type. At that time the new seat of the Buquoy family was built in the landscape, so-called New Castle situated in compliance with baroque principles on the axis connecting both preceding buildings. This formed a base ground for an extensive architectonic landscape composition completed in the last third of the 18<sup>th</sup> century. The architectonic axis connecting the castle with the St. Mary Magdalene chapel in the north and the Virgin Mary church on the Lomec hill in the south was formed in 1767-1772 in the form of a large four-row alley. All other view axes were suppressed as double-row alleys connecting significant places around - for example the villages of Libějovice and Chelčice, the pheasantry, the Old Castle, lakes. The baroque composition was supplemented in the 19<sup>th</sup> century with a landscape park which completed the space between the Old Castle and the New Castle. The park with a simple composition without other garden buildings smoothly joins the surrounding landscape which also was made up as park at that time (meadows, solitaires, balks).

Commencing from the sixties, the Libějovice castle was used by the Ministry of the Interior. The object was used as barracks, a number of unsuitable operating facilities were situated in the park, which facilities were used by the army and the police (e.g. warehouses, fuel stations, shooting-ranges, breeding station for service dogs).

Although the object was returned to the ownership of the church order of Redemptorists, the newly built operating objects including the breeding station for dogs are still used by the Czech Police. Police submitted in 1996 a proposal of construction of a new breeding station for dogs. The new area was situated outside the castle park, but in its direct neighbourhood, on the meadow connected with the park by a road pursuant to the stable cadastre of 1826. The affected meadow is an integral part of the architectonic composition core. It is joined with the park on one side, its front side towards the castle is closed with a four-row alley as the main axis of the baroque composition. With regard to the above mentioned values (the designed area of the breeding station occupies more than a half of the meadow) the opinion of the care for monuments bodies on the construction of a new breeding station for dogs was refusing. The first wrong steps in the incorrect utilisation of the protected area invoked new unsuitable initiatives which could not be eliminated later on from the affected area. The executive bodies of the care for historical monuments decided in favour of the Czech Police.

Using this opportunity I also presented this case of different opinions on the range of the care for historical monuments expressed by the vocational component and the executive component of the care for historical monuments. The results of our work depend not only on how quickly the ideas of protection and maintenance of historical landscape units will penetrate the general public awareness, but also on how the necessary standpoints will be enforced within individual departments.

Let's appreciate that law, regulations and our own decisions can influence the form of large historical landscape units as well as seeming details within them, because we are now responsible for whether or not they will be maintained in their full beauty and value as a document of the extraordinary level of the landscape make up by preceding generations.

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## **Castle Park at Třeboň**

The start of the construction development of the Třeboň castle dates back to the year 1488, when the owner of the time Vok of Rožmberk reconstructed the former castle. During the rule of next Rožmberks (until 1611) the castle was subject to several reconstruction and considerable extensions. Commencing from 1660 when it was passed to Jan Adolph Schwarzenberg, it was in the ownership of this family until 1945, when the castle and park passed to the Republic of Czechoslovakia of the time.

Until the beginning of the 17<sup>th</sup> century, when the town of Třeboň became the main seat of Rožmberks after the loss of the Krumlov castle, the castle was bordered in the garden with a water moat and inaccessible marsh. Within the extensive building activities of Peter Vok of Rožmberk, a garden was formed and a rich and expensive decorated summer house built in it. During the thirty-year war the garden was seriously damaged - soldiers felled the trees, later on a protective rampart was built there within the fortification works and thus the garden became a bad-smelling marsh.

The new construction of the castle garden under Schwarzenbergs was complicated due to the high level of underground water - the level of the neighbouring Svět lake is above the level of the garden terrain. This problem was solved by the restoration of the Rožmberk drain. In the end of the 17<sup>th</sup> century almost the whole garden was utilised for the growing of fruits and vegetable. In the mid 18<sup>th</sup> century it was rented due to the lacking interest of owners and became desolate. The Princess Pauline's decree of 1804 returned the garden to the use of owners. The fruit garden started to transform into a park - trees were planted, flower beds formed in front of the castle balcony. Under the Prince John Adolph II new areas were joined and made up as park, especially round the dam of the Svět lake. At that time the garden again became a decoration of the castle and the town.

Considerable modifications were made under the rule of Princess Eleanor Marie in the second half of the 19<sup>th</sup> century; the park was extended into its today's form, numerous flowers were grown, some garden buildings were built - wooden arbour, garden pavilion with veranda, flower arbour, etc. With the exception of a small part, the park was closed for public. The flood in 1890 was the park extinction. After the dam of the Svět lake ruptured, the flood wave rolled in a broad flow across the castle park. The effects of the flood necessitated an extensive reconstruction of the park, which reconstruction was the last larger gardening act for a long time. Free access for the public was not restored until the end of the W.W.II., when the ownership of the castle and park passed to the Republic of Czechoslovakia.

## **Protected Landscape Zone of Třeboň**

The protected landscape zone of Třeboň was declared in 1979, in 1977 this region was included among UNESCO biosphere preserves. The region is situated on 700 square kilometres in the southern part of the Czech Republic.

Compared with most preserves, the region of Třeboň features a quite different character. It does not represent the original, minimally affected by man landscape. On the contrary, it is a landscape transformed in most parts. A unique mosaic of fishing lakes, forests, rivers, meadows and fields, and human settlements appeared in place of the original continual forests and marshes. The region of Třeboň is an example of options of coexistence between prospering husbandry and nature.

Thanks to the diversity of biotops, both original and artificial ones, such amount of species concentrated on such a small area cannot probably be found elsewhere in Central Europe. The most valuable parts of this region are protected as national preserves, natural preserves, or in the form of national monuments or natural monuments.

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## **Relationship of Vernacular Architecture and Natural Environment in Landscape Heritage**

### **INTRODUCTION**

One of the most important facts to be conserved as a landscape heritage is the natural environment and the surrounding habitats that are natural extensions of that environment. These environments should not be called as artificial surroundings. Because, pre-industrial habitats were created by man in harmony with his natural environment and culture, away from artificial interventions where he could keep up his life under the most comfortable conditions possible. Dwelling, on the other hand, which is the most important element of vernacular architecture, is an extension created by man to keep up his existence in a natural environment.

Vernacular architecture conforms with the natural environment just like bird nests; it is realised with local materials and its constructional system situated according to natural, topographic, geologic and climatic conditions of the natural environment.

Vernacular architecture is an important fact in the landscape heritage. It reveals man's harmony with its natural environment without being alienated from it and is an important source of inspiration which contains many clues for the modern landscape design.

Our concern, the **Cappadocia Region**, exposes the integrity of natural environment with the man-made environment. Other factors of the region that enrich the landscape besides the vernacular architecture are formations called fairy chimneys and rock carved churches, and embellished pigeon houses that are carved on different levels of steep rocks.

Today, Cappadocia Region is an important landscape heritage both for Turkey and the world with its rock-carved and mass system vernacular heritage and natural formations with hundreds of rock carved churches, chapels, and old underground dwellings in storey-form .

### **FORMATION OF LANDSCAPE**

#### **Place and Boundaries**

First boundaries of the region under the Persians, who gave the place its name Cappadocia (Catpatuca) in the 6th century B.C., were as follows: Kızılırmak on the west, Euphrates on the east, Taurus mountains on the south and Black Sea on the north.<sup>ii</sup>

Its geographical borders based on morphological character are as follows : the area within the city limits of Nevşehir and Soğanlı Valley within the city limits of Kayseri are described as "Cappadocia Region"<sup>iii</sup>

Geological borders of Cappadocia region and vernacular architectural borders of which related materials and construction systems are combined are the same. According to this, the borders of vernacular dwelling architecture follows: Kızılırmak on the north boundary, Aksaray and Nevşehir on the west, Niğde on the south and Yncesu, Yeşilhisar from the west of Kayseri on the east. (Figure 1)

## Natural Environment

**Topographical Structure:** Topographical structure of the region is determined by 4 different areas : Non-volcanic Elevations Area, Lakes and Plains Area, Volcanic Elevations from the First Degree Area and Antique Plateau Area.

Antique Plateau Area, which forms the main characteristics of the region, is divided into four sections:

“Section of Valleys from the First Degree”; narrow and deep valleys, descending by steps and Fairy Chimneys are typical scenes. (Zelve, Göreme)

“Sedimental Section of the Antique Plateau” are high planes which are formed as result of high temperature shock in section out of the valleys caused by rivers.

“Section of Volcanic Elevations from the Second Degree”; serial volcanic heights that are not very high and which are subject to extreme erosion occasionally submerging to sedimental sections of the antique plateau. (Yncesu, Nevşehir, Ortaköy)

“Section of Valley from the Second Degree”, which is formed between the sedimental section of the antique plateau and the secondary volcanic elevations outside the erosion of rivers, mostly in the form of closed areas with lesser depth. (Derinkuyu) <sup>iv</sup> (Figure 2)

**Geological Structure:** The region is characteristically composed of volcanic heights, steep ravines and low mountain skirts and wide plains which are formed by torrent lava. It is the latest example of volcanic formation on earth. <sup>v</sup>

Geological structure of the region starts formation 60 million years ago in the beginning of the Third Geological Cycle, with the elevation of Taurus Plateau that is connected to the Alpine system. Clefs that are formed on the plateau , which was pressed due to this elevation, created the continuously active volcanoes. Hasan and Erciyas Mountains, which are two great important volcano masses in the regional topography, have been formed during this period. Plateaus covered with lava and ashes are composed of a strong shell at the bottom containing basalt, and low-resisting tuffs made up of cemented volcano ashes and rocky layers on the top.

**Climate and Flora:** Although the region is situated in the continental climatic zone of Central Anatolia, it has small basins formed due to topographical and microclimatic characteristics of the region. While mountainous climate is seen in the region of volcanic mountains, continental climate rules around the region between Tuz Gölü (Salt Lake) and Kızılırmak. Temperature differences between seasons and day-and-night are high. Hottest months are July and August with average temperature around 23-24 °C and the coldest months are January and February with average temperature of 0-10°C. Precipitation rate is low when compared to Turkey in general. Predominant winds blow from north-west and north-east.

Flora has different characteristics in different topographic sections. While Salt Lake reveals a totally desert scene, dwarf plants with steppe characteristics prevail in the plains. There are no forests in the region due to insufficient rainfall and much vaporisation in summer. As a natural result of climatic characteristics, herbaceous plants, which are composed of species that have distinguishing morphological and habitat differences, are wide spread in the region. <sup>vi</sup>



## **Man-made Environment:**

**Socio-Economic Factors:** When historical development of the region is considered from the time Persians, who gave the place its name, entered the Anatolia in the 6th century BC onwards, we see the region as a religious and trade centre under first Roman Empire, then consecutively Byzantine Empire, Anatolian Seljuks, Ottoman Empire and finally Republic of Turkey.

Rock-carved settlement tradition, which is a result of the geological structure of the region, continued to be the haven to many civilisations in history. Transition from rock-carved dwellings, which are characteristic of region, to mass type stone dwellings was realised mostly in the 19th century. The 19th century was a period when intensive socio-economic developments and transformations were experienced in the Cappadocia region as well as all over Anatolia. Personal proprietorship was made easy through laws and regulations that passed as result of westernization efforts of the Ottoman Empire at the time and Greek and Armenian minorities were given equal rights.<sup>vii</sup>

Almost all of the mass type of stone dwellings that have to be conserved in the region belong to this period (late 19th century - early 20th century).

**Physical Factors:** Settlements that constitute the vernacular architecture of the Cappadocia Region are situated between the Volcanic Elevations from the First Degree and Antique Plateau Region which have been mentioned in the topographic characteristics. Settlements according to the topography formed in relation to the geological structure of the region are shaped as settlements which are situated on plain lands, on valley slopes, and on great volcanic tuff rock skirts. Also, conic formations called fairy chimneys in Zelve and Goreme, which are situated in the section of Valleys from the First Degree as characteristic settlements of the region, are in harmony with the regional topography.

Tuffs, which are used as construction material, are malleable rocks that get hardened and tougher after handling.

Since the region is covered with malleable and durable tuffs, it gave way to rock carved settlements in conic formations, called "Fairy Chimneys", which were gradually formed by natural factors, on valley skirts and in horizontal and vertical underground passages. Mass type of stone dwellings are also made of this local material called tuff.

Temperature differences between day and night and summer and winter are high as result of continental climate. Due to temperature differences between summer and winter, many dwellings in the region have separate spaces for summer and winter. In such dwellings, next to the service space in the basement there is a winter room reserved as a living space. Exedras, which are half-covered workshops (studios) located in the basement and upper floors as a unit of dwelling, entrance arcades with columns in front and balconies are spaces made for breathing and recovering from the hot summer weather.

### **General Characteristics of Settlement Frames**

When settlement frame of the Cappadocia Region is examined, we see different settlement frames formed for defence and protection purposes due to frequent religious attacks through history.

A classification according to settlement locations in the region follows:

Settlements established on plane land: There are secondary settlements made for protection and defence purposes under such settlements. Example: Derinkuyu, Kaymaklı.

Settlements established on valley skirts: These are settlements carved for protection purposes on the upper skirts of the main settlement which is established within and on the skirts of the valley. Example: Avcılar, Çavuşin, Zelve.

Settlements established on great volcanic tuff rock skirts: These are carved tuff rocks for the protection and defence purposes on the back of the main settlement established on the skirts of volcanic tuff rocks. Example: Ortahisar, Uçhisar.<sup>viii</sup>

Dwellings are either carved or mass type of stone dwellings. Dwellings combining these two systems are also widely seen.

**Rock carved Dwellings:** First settlements were carved dwelling groups either on the valley skirts or inside the fairy chimneys made due to geological structure of the region. Those carved dwellings on the valley skirts are generally one-storey structures and those dwellings carved inside the Fairy Chimneys are made up of more than one-storey. Carved dwellings are separated from the street with a courtyard. Service units like stables and straw sheds are either carved or mass type units situated in the courtyard. Carved dwellings leaning on skirts are usually seen in Urgup, Avcılar, Ortahisar, Uçhisar, Çavuşin and Zelve. Carved dwellings in Fairy Chimneys are situated in Avcılar, Uçhisar and Zelve.

Rock carved dwellings situated on valley skirts are open-ended formations that do not show any distinguishable plan character. These were developed through formation of new units in horizontal and vertical forms as necessity arised. (Figure 3)

**Mass Type of Stone Dwelling:** Forms with pre-industrial vernacular dwelling characteristics were open ended and reproducible<sup>ix</sup> as much as the ecological structure of the region permitted. These are the dwellings which were formed as result of the contribution of other synchronic effects to the vernacular characteristics of the region depending on the social, economic and demographical changes that occurred on the Ottoman territory from the late 19th century onwards.

Rock carved + mass type of stone dwellings are composed of a courtyard which is surrounded with dwelling units on two or three sides and the housing area. Mass type of stone dwellings are situated adjacent to or in the middle of the parcel.

The reason for non-geometrical shape of the parcels may be originating from dead-end and not having stable roads.

Dwellings are separated from the street with the courtyard wall and either one side or whole of the dwellings may be on the road border. Two-storey dwellings stretch out to the street either in T-square or right angle shape. (Figure )

Character of facades is determined by the number of storeys, fullness/ emptiness, surfacial and massive characteristics contributed by plastic elements to the facade, shape of the roof, colour and texture of the material, and decorations.<sup>x</sup>(Figure 4)

## PROBLEM OF CONSERVATION

Göreme National Park is registered under no. 177, as one of the rock-carved sites of Cappadocia Region in Unesco World Cultural Heritage List. Unesco

conservation sites include Goreme Valley full of rock-carved churches and religious buildings in Çavuşin and Zelve valleys. Number of religious buildings conserved under this project only in Goreme Valley is 48. This valley houses Early Christian churches from the iconoclastic period.

Restoration works of rock carved churches in Goreme have started in 1973 and still continues. Other regions of Cappadocia where rock carved religious buildings are plenty: Ihlara Valley, Soğanlık Valley and Manastır Valley. Churches in these valleys are not restored but preserved.

Values of the Cappadocia Region, which is declared as a natural and cultural conservation site, have been worn out and destroyed so rapidly. Conservation works achieved through Unesco's aids are true for a very limited area. All problems and dilemmas existing in countries like ours where financial sources are limited and very small portion of those existing sources are reserved for environment and cultural values are valid for our country in general and Cappadocia Region in particular.

It is clear that natural and cultural formations of the region are under serious threat due to deterioration of surfaces as result of tourism and natural climatic as well as negative economical and administrative conditions.

These tuffs are subject to fusion 1 cm each year.<sup>xi</sup> When we examine the deterioration of tuffs from the point of view of permeability, we see that its water suction characteristics is very high due to its porous structure.

Increase in water content effects the stone's physico-mechanical characteristics to accelerate the decomposition process.<sup>xii</sup> Surface erosion and cracking occurs in the form of caking and scaling due to different water suction aspects of argillaceous minerals, which are seldom found in the structure of tuffs, than that of tuffs and saturation and decomposition in the body of tuff after freezing-dissolving.

However, ruining effects of negative environment conditions such as acid rains originating from environment and air pollution which started with industrial revolution, are not detected on tuffs in the Cappadocia region.<sup>xiii</sup> Researches on tuffs reveal that tuffs are resistant to acids originating from air pollution. Also minerals such as margasite, pyrrhotine, magnetite, iron, and carbonate which create rust are not contained in tuffs. Therefore, no rusting and related decays on the surface of tuffs are observed.<sup>xiv</sup>

However, tuffs in the region are subject to microbiological and biological decay due to climatic conditions. Green, red and brown fine grains and Algs in fibre form create "natural conservative" layers by covering the stone surface instead of deforming the physical structure of the stone to act as buffer against the erosive effects of the wind.<sup>xv</sup>

As regards to the problem of preservation from the point of source of material; most of the stone quarries in the region are not in use due to closing and limitation of stone mines to prevent deformation of natural texture in the Cappadocia Region which is announced as a natural and cultural site. Conservation of natural texture through freezing will result in destroy of vernacular architecture, which is in integrity with and nourished by the natural environment, in the long term.

The worst outcome of the problems regarding finding stone material for using in constructions is the incompatible materials used in constructions which is irrelevant to the vernacular architecture and which spoil both the structure and the form of the architecture. Consequently, this results in deterioration of the landscape heritage.

## SUGGESTIONS

Instead of freezing the natural and artificial environment which form the landscape heritage, it is rather advisable to delay the process of disappearance and provide its development under control. Environmental change is unavoidable for the existence of natural environment and its integrated architecture according to the requirements.

Therefore, when conserving the natural and cultural environment, these must be kept alive by following the principle that conservation is not a mere freezing of the environment. The Cappadocia Region landscape heritage can be conserved and extended to the future through this process.

Conservation needs legal and administrative arrangements in the long term. In the short term, following must be performed to preserve the landscape heritage:

- \* For the conservation of the natural texture, distribution cisterns must be formed on the rocks to prevent the surface water from demolishing the rock structure.
- \* Streets, which is one of the most important elements that form the urban texture, and dimensions of the parcels must be kept as they are.
- \* In the new constructions in the urban site area, the traditional construction/parcel rate must be taken as basis of new construction/parcel rate and construction area.
- \* In formation of urban infrastructure, care must be taken to avoid any damage to up and subterranean values of the settlement.
- \* Enclosure of functions, except obligatory social equipment, which may disturb the urban and structural qualities of this area in the dwellings must be avoided.
- While making arrangements for tourism activities, the balance of object and means must be very well adjusted in the relation of conservation and tourism. In sites like Cappadocia Region, where natural and cultural heritage is coexistent, something should not be forgotten when making necessary arrangements for tourism activities; that tourism is not a means of conservation but a potential that provides economical benefit to conservation of landscape heritage to gain acceleration to conservation.

## NOTES

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<sup>xii</sup> Erdođmuş, M., Nevbehir-Ürgüp Yöresi Tüflerinin Malzeme Jeolojisi Açısından Arayması, Y.T.Ü. Maden Fakültesi, Basılmamış Doktora Tezi, İstanbul, 1986, s.39-42.

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Demet Ulusoy Binan



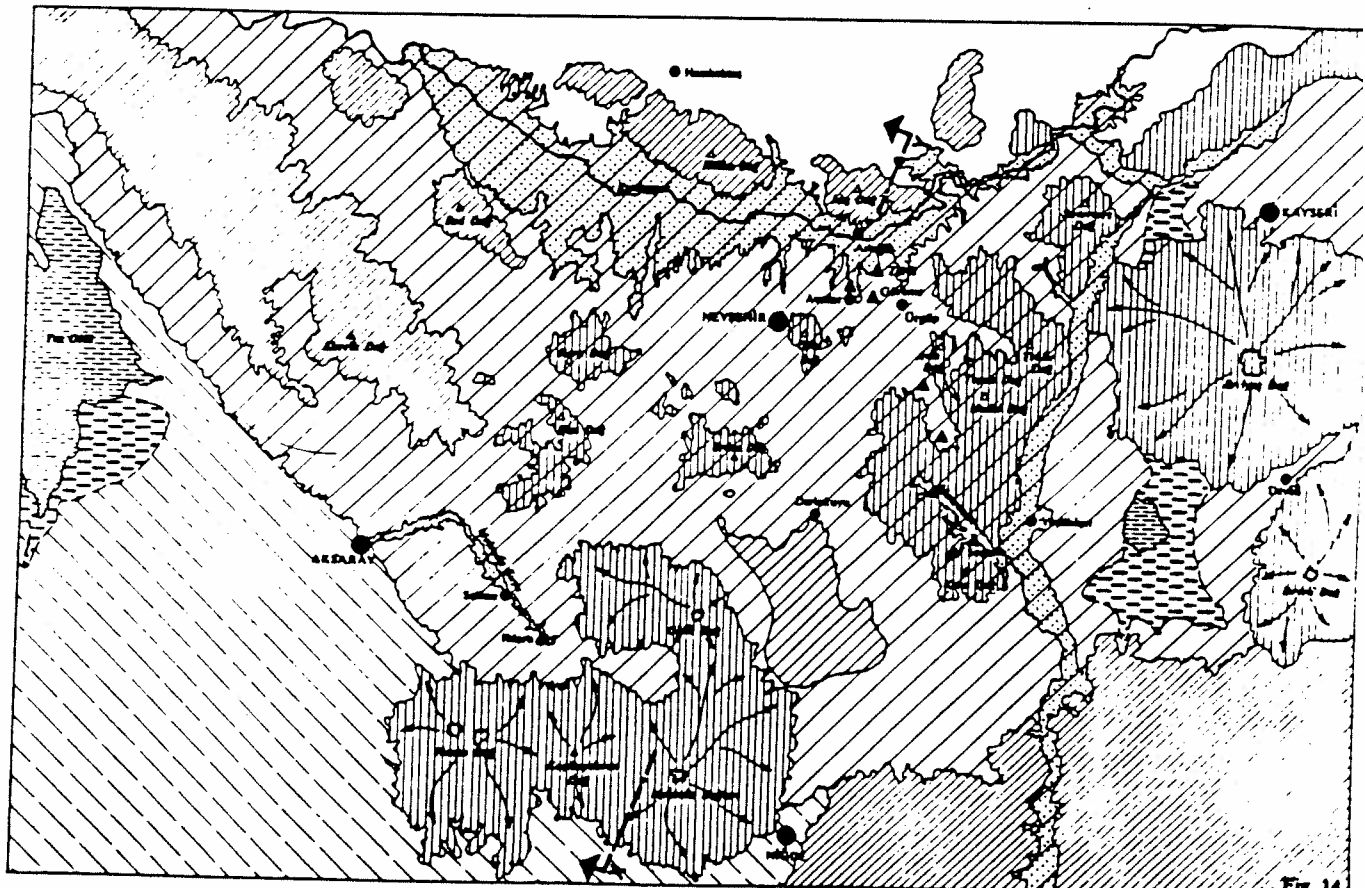
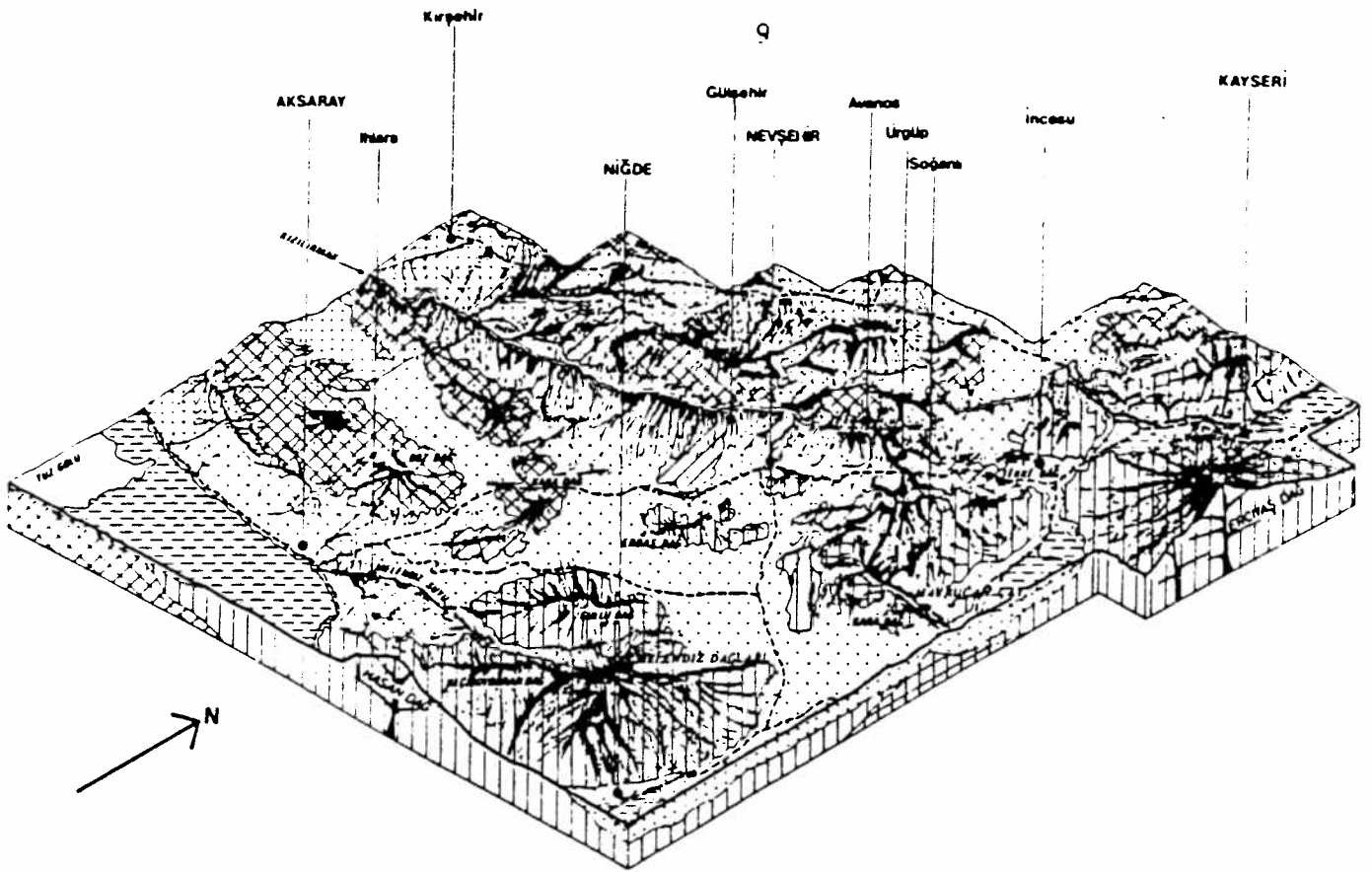


Figure 2 Topographical Structure of Cappadocia Region

Andolfato, Zucchi. *Arte Della Cappadocia* .1971








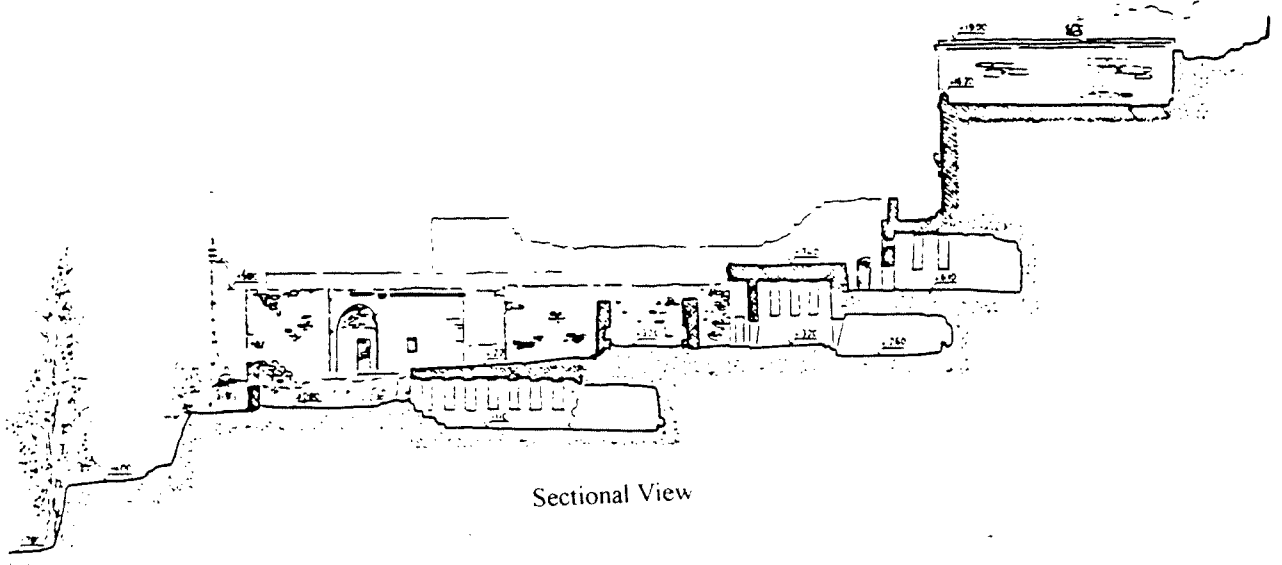
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| <ul style="list-style-type: none"> <li> Non-Volcanic Elevations Area</li> <li> Volcanic Elevations from the First Degree Area</li> <li> Lakes and Plains Area</li> </ul> | <ul style="list-style-type: none"> <li> Antique Plateau Area</li> <li> Section of Valleys from the First Degree</li> <li> Sedimental Section of the Antique Plateau</li> <li> Section of Volcanic Elevations from the Second Degree</li> </ul> |
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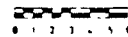
Figure 3: Rock carved + Mass type of Stone Dwellings



Floor Plan



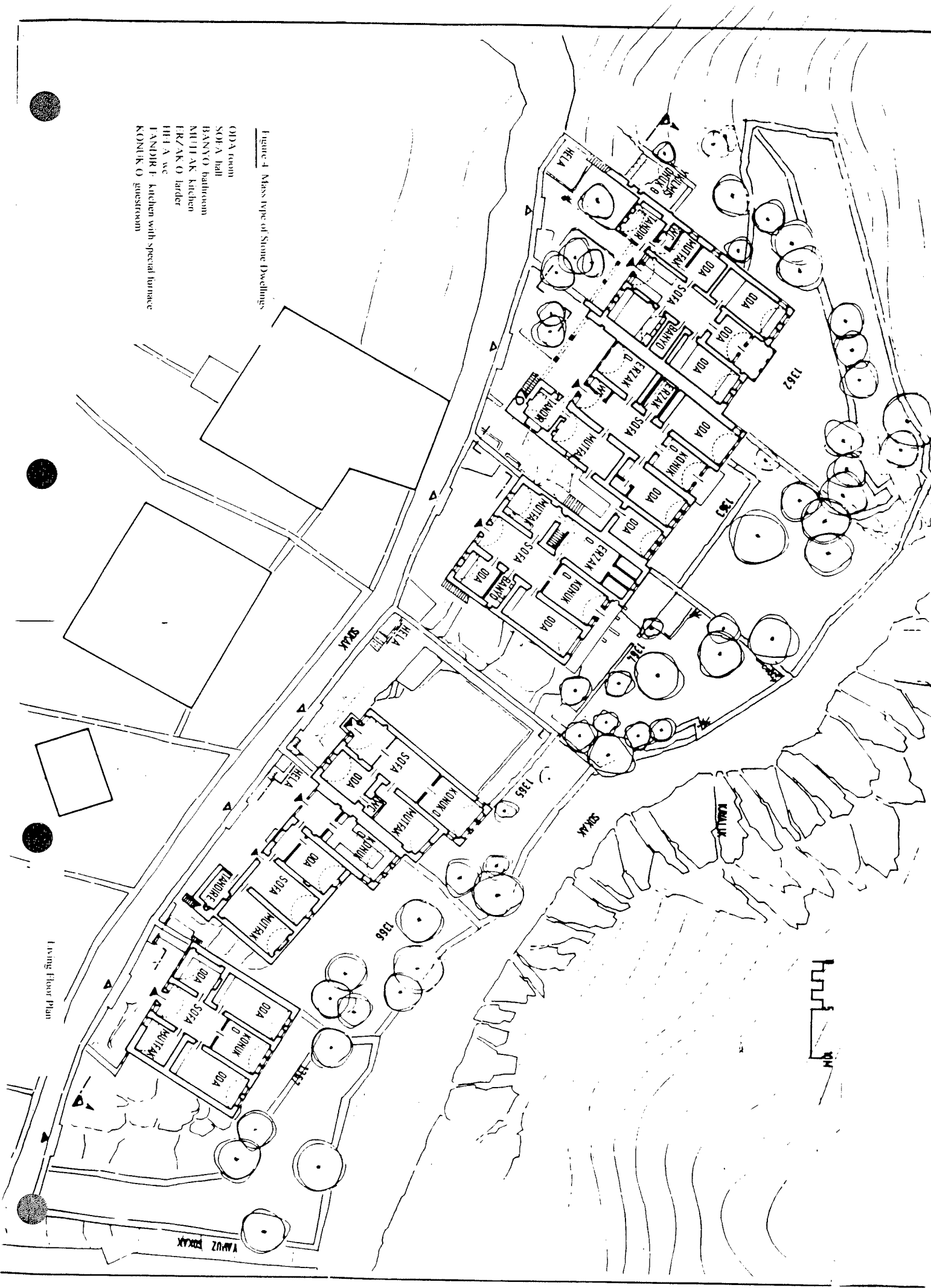
Sectional View



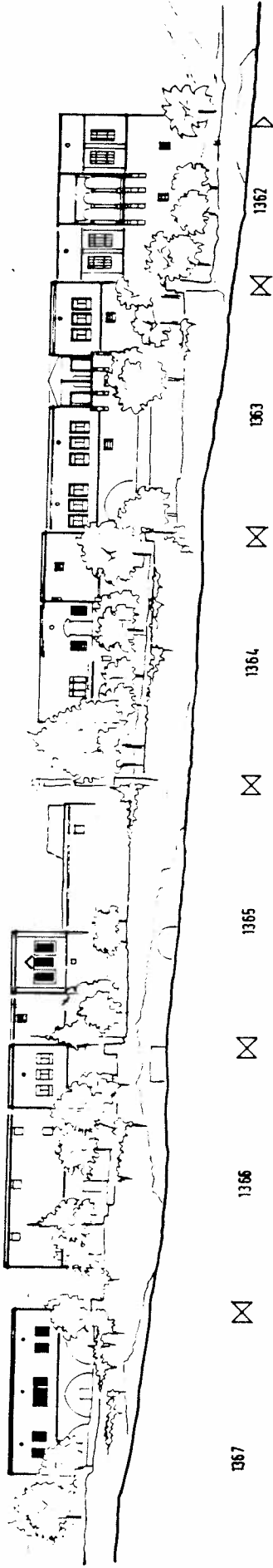


- ODA A room
- SOFA A hall
- BANYO bathroom
- MUHLAK kitchen
- ERZAK Oarder
- HET A wc
- LANDIR I. kitchen with special furnace
- KONUK O. guestroom

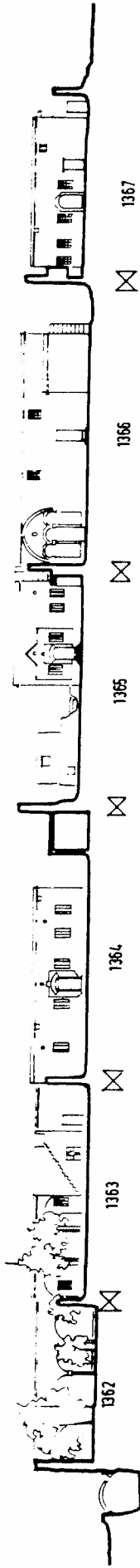
Figure 4 Mass Type of Stone Dwellings



Living Floor Plan



General view of Dwellings



Sectional View

012345M



Foto: Luca Chimenes





Foto 3. Natural environment and Vernacular Architecture



Foto 1 - Natural environment and Vernacular Architecture

**Jan Hendrych**

## **Landscape in the Spůlka Stream Valley**

Landscapes of a historic and cultural significance equal to those of the basins of the Spůlka and Horský Potok streams in the Stachy district, extending from the springs at Popelná Hora to the confluence with the Volyňka River, are few and far between. At present, the landscape still shows clear traces of its well-planned cultivation in the past, starting with the prehistoric barrow burial grounds, walled sites, and roads. A barrow burial field can be found on the Popelná Hora hill, at an altitude of above 1,000 metres above sea level. The Popelná Hora massif forms a natural barrier between the gold-bearing rivers Otava and Volyňka, and at the same time a viewpoint, with views to both east and west. West of Popelná Hora one can see the Svatobor hill overlooking the town of Sušice, the Kašperk Castle, and behind it the Sedlo hill with remains of a prehistoric oppidum. At front, the canyon of the gold-bearing River Losenice, overlooked from a cliff by the Obří Hrad oppidum from the Laténe period. It is highly probable that Obří Hrad had been built here in connection with the extraction of gold in its surroundings. More recent excavations have suggested the possibility of the existence of a Druid temple and a place of sacrifice within the oppidum. Its strategic position over a pass between the valleys on the eastern and western side of the mountains invites speculation about the existence of a road once linking the two gold-bearing districts. Without it, the only connection would be via the River Otava valley, extending far towards the north, but the distance between the two prehistorically-settled areas, located only a few kilometres from one another, would then be much greater. The ancient roads that have cut deep through the mountain range and intersected the pass at the foot of Popelná Hora were in use until quite recently and were most probably identical with the prehistoric route that could have played a role at the time of the expansion of the Germanic tribes from the north.

Looking from Popelná Hora to the east we can see two areas that have been settled since ancient times. To the right is the valley of the Spůlka stream which empties into the River Volyňka not far from the large oppidum of Vě nec near Lčovice. The valley with some of its parts open and some closed by steep rocks bears traces of gold-panning with numerous deposits. Roman coins have been discovered at the village of Branišov, and on a cliff at the village of Putkov lies an as yet unresearched walled site. More of the deposits can be found at the village of Čábuz, and also higher, at Horský Potok. Above it, at Benešova Hora, there is recorded reference in earlier resources to a walled site at Hrada. A medieval stronghold used to stand in the village itself. Within viewing distance from here reportedly used to stand another stronghold, at the present-day Zdikovec, not far from the surviving Romanesque church. Downstream Spůlka we can find an 18th-century "conciliation" cross and a number of historic settlements as well as disused water-powered hammer-mills. The fine landscaping of this part of the valley attests to its centuries-long cultivation and profound respect for the

past. A road runs along the stream which in the distant past could have linked the crossing at Popelná Hora with the busy valley of the River Volyňka.

To the north lies the valley of the Peklov stream emptying into the River Volyňka at the village of Němětice. The Halstatt walled site of Hradec has been preserved here as well as some barrow burial grounds. The Kamenná Baba menhir and other megalithic monuments have regrettably survived only in literature. Also of historic significance are the fragments of medieval strongholds, the Romanesque churches at Čestice and Dobrš, and some Renaissance and Baroque architecture.

Although the region lost much of its previous importance when gold-panning came to an end, it has at the same time preserved much of its documentary value. Excavations undertaken in the 1980s and before that have confirmed gold-panning activity by the Celts at Modlešovice, for example. Other localities are still awaiting a similar, more detailed research. However, there is recorded reference in literature to the interest of the Roman Emperor Tiberius in the gold extracted in the Otava river basin. Trade routes leading to the south used to cross through the mountain passes, and the famous Golden Salt Road is still clearly discernible here as are its many branches.

In spite of the considerable spoiling of the landscape's image with drainage and irrigation projects, and high voltage electricity distribution systems, the region has still preserved much of its aesthetic and historic value. A perceptive observer will find traces of its continuous cultivation from prehistoric to Halstatt and Laténe times, to Germanic and Slavic settlement, and Romanesque, Gothic, Renaissance, Baroque and Classicist architecture. In many places, the medieval division of fields into individual plots, often based on a much older division, has been preserved.

The historic landscape has survived here almost intact, except for the replacement of the previous mixed forests of coniferous and deciduous trees by the monoculture of spruces in this century. A return to grazing on the meadows in recent years has helped prevent the forestation of these areas farmed by generations. Quite regrettably, however, many of the hollowed-out farm-tracks, which have lost their significance, have disappeared probably for ever, as large sections of them have been ploughed up during the reclamation of land in the last several decades. The total lack of territorial planning at some places, and the poor quality of planning at other places have enabled the absurd construction of factory halls and storage facilities in spots exposed to view. A single such structure can spoil a vast area. An example of this are the one-time socialist farms with huge metal-plate sheds and silos towering above the surrounding landscape or the high voltage lines.

About two-thirds of the country's territory has been degraded in this way in the past several decades, among them north and east Bohemia, north Moravia and other regions with a highly developed infrastructure. The districts of České Budějovice and Týn nad Vltavou are also good examples of this. Many views of the Hluboká Chateau are spoilt by a dense network of electric cables and poles. The only open view to Bohemia from Boubín is obstructed by the cooling towers of the Temelín nuclear power plant. Mount Říp looked at from Kokořín is hidden behind the colossus of the Mělník power plant. The beautiful landscape between Krušné hory (Ore Mountains) and České středohoří has been destroyed for ever. Also a thing of the past are the long-distance views across Bohemia covered at present by a thick layer of smog which, in winter, can reach as high as 900-1,000



metres above sea level. If this trend continues, landscape protection may become unnecessary because there will simply be no landscape to be protected.

The region around the Spůlka stream in particular and the Šumava foothills in general has, thanks to the prevailing western winds, been largely saved from industrial pollution. On the other hand, the development of tourism in the region can have a negative effect on it. The state should therefore support territorial planning especially there where the local authorities lack the necessary resources and where there is the imminent danger of a fast and irreparable devastation. Heritage preservationists and nature protectionists must be consulted and their opinions must be heard. This will be emphasized in the new plan for the protection of cultural landscape that I am currently drafting and which will be submitted to the ministry of culture at the end of 1999.

Jan Hendrych

# ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES  
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES  
CZECH NATIONAL COMMITTEE  
COMITÉ NATIONAL TCHÈQUE

## R e s o l u t i o n

of participants of the International Symposium ICOMOS-IFLA 1997, "LANDSCAPE HERITAGE", held on 7th to 12th September 1997 in Praha, Lednice-Valtice and Český Krumlov UNESCO heritage sites.

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Cultural Landscapes are a vital but fragile part of the World Heritage.

The important symposium "LANDSCAPE HERITAGE" held in September 1997 in the Czech Republic confirms the opinion of the International Committee of Historic Gardens and Sites ICOMOS- IFLA that they must be evaluated and protected more widely.

The Committee has been involved with Cultural Landscapes, an integral part of its work, for many years and ICOMOS has been charged by UNESCO to prepare guidelines for their protection.

The importance of Cultural Landscapes has been clearly demonstrated by the visit this week of the Symposium and the Committee to the World Heritage Site of **LEDNICE-VALTICE** designated by UNESCO and the South Bohemian **NOVOHRADSKO** landscape.

The International Committee has been most impressed and encouraged by the high standard of achievement in the Czech Republic, legally, methodically, and practically.

The Committee recommends that sufficient resources and effort will be devoted to carry out the masterplans, in accordance with the highest conservation standards, both for Lednice-Valtice and for the other Heritage Landscape Zones already prepared.

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International Symposium has been organized by the Czech National Committee ICOMOS in collaboration with the International Committee of Historic Gardens and Sites ICOMOS-IFLA, with Polish National Committee ICOMOS and with British National Committee ICOMOS. One hundredth professionals from thirteen countries of the world participated on this event.

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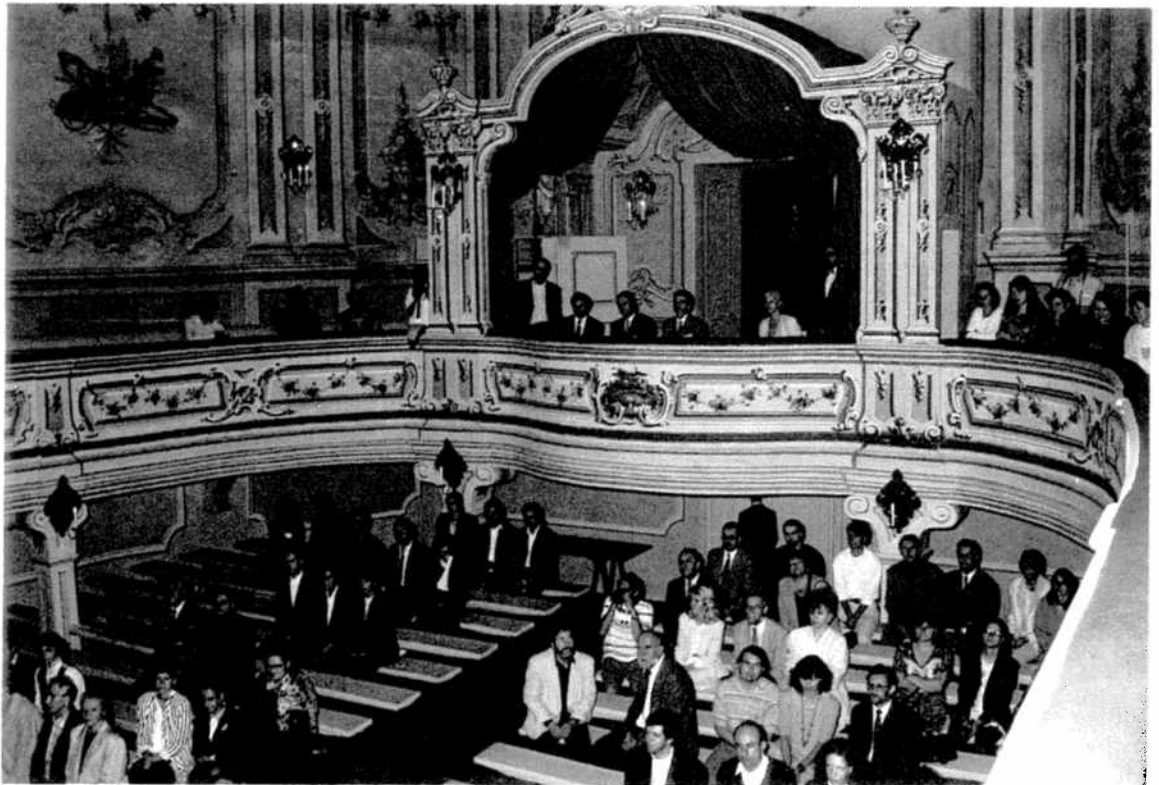
**Prague – Liechtenstein Palace – Meeting**



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